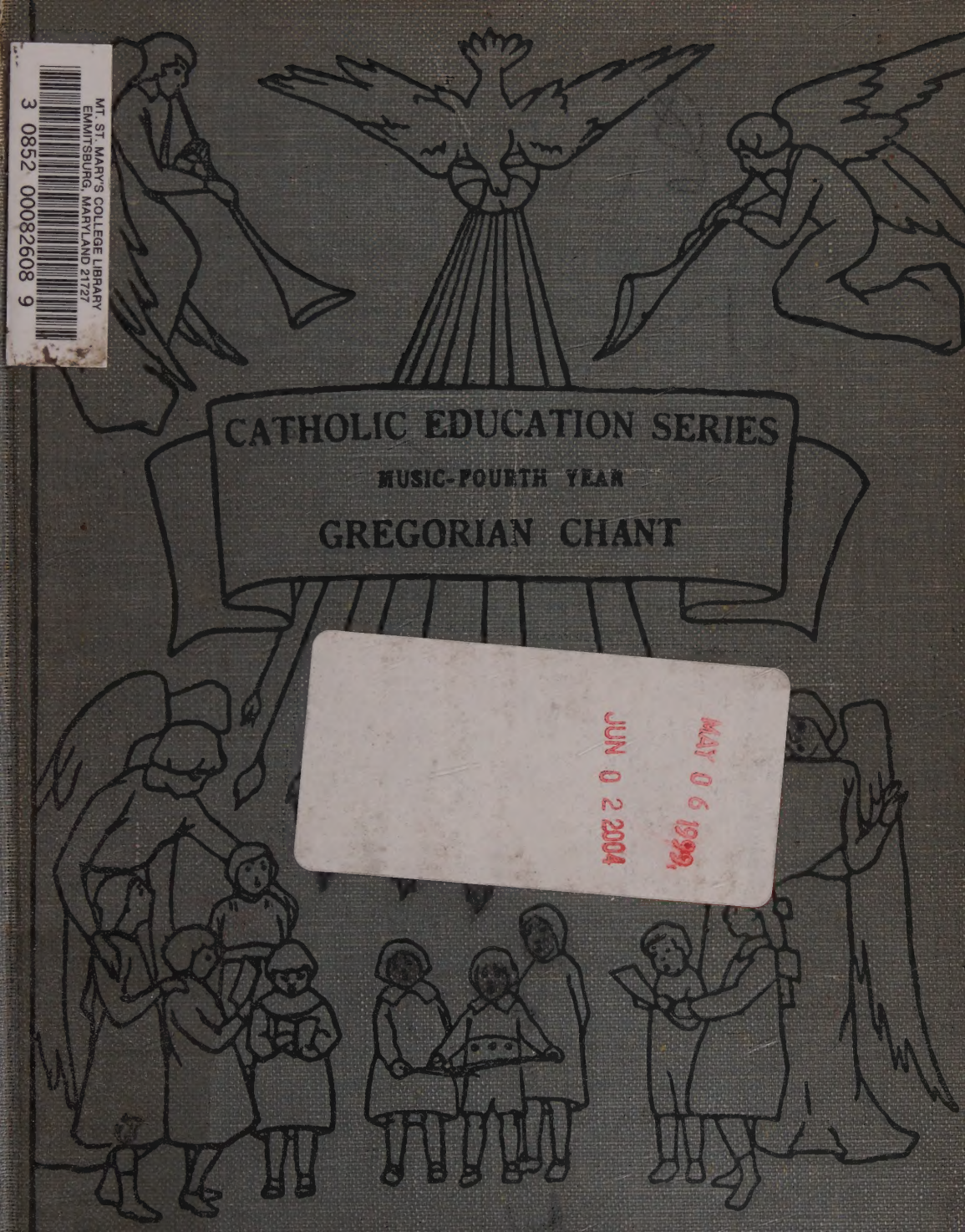


MT. ST. MARY'S COLLEGE LIBRARY
EMMITSBURG, MARYLAND 21727
3 0852 00082608 9

MAY 0 6 1998
JUN 0 2 2004

K
G
G
G
F
H
M
B
M
C

CATHOLIC EDUCATION SERIES

MUSIC FOURTH YEAR

GREGORIAN CHANT

ECCL ESIA
Veremini scana
Cæcilia famula tua
Oriens splendor lucis
Ecce virgo concipiet
Pax vobis ego do
Cantate Domino can
Rex pacifice

THE CATHOLIC EDUCATION SERIES

MUSIC FOURTH YEAR

CHILDREN'S MANUAL

GREGORIAN CHANT

according to the principles of

DOM ANDRÉ MOCQUEREAU

OF SOLESMES

BY

JUSTINE WARD

THE CATHOLIC EDUCATION PRESS

WASHINGTON, D. C.

PRINTED IN BELGIUM

NIHIL OBSTAT
January 7th, 1923, Baltimore, Md.
LEO P. MANZETTI, Mus. D.
Censor Deputatus

IMPRIMATUR
MICHAEL J. CURLEY
Archbishop of Baltimore

All rights reserved.

A MON CHER ET VÉNÉRÉ MAÎTRE

DOM ANDRÉ MOCQUEREAU

QUI A RENDU LES AILES

A LA COLOMBE DE SAINT GRÉGOIRE

INTRODUCTION BY DOM MOCQUEREAU

Bien chère Madame J. Ward,

Vous me demandez de présenter au public américain votre premier livre sur le Chant Grégorien, « Gregorian Chant » — le quatrième de votre série musicale — destiné aux enfants fréquentant les Ecoles Catholiques. J'accepte avec d'autant plus de joie, que c'est pour moi l'occasion de témoigner ouvertement et la haute estime que je professe pour votre enseignement et, en même temps, la reconnaissance profonde que je vous dois. Je m'explique.

Votre « Gregorian Chant », en effet, reflète dans une réalité lumineuse les plus exactes doctrines de Solesmes : comment pourrait-il en être autrement? Votre zèle, déjà ancien pour la cause grégorienne, excité par les succès récents du Congrès de New-York (1920), vous a conduit à Quarr Abbey, le Solesmes de l'exil, en l'Ile de Wight. Là, pendant de longs mois — Mai 1921-Janvier 1922, — vous avez suivi avec assiduité les offices liturgiques, vous avez écouté avec attention et piété le chœur des moines chantant la louange divine, et, peu à peu, la beauté, la suavité des mélodies grégoriennes ont captivé votre âme de chrétienne et d'artiste. Quelle leçon, quelle initiation déjà!

Ce n'est pas tout. Comprendre et goûter le charme des saintes cantilènes, ne vous a pas suffi. Vous avez voulu savoir comment les moines arrivaient à cette douceur, à ce legato, à ce phrasé, à

Very dear Mrs. Ward,

You have asked me to introduce to the American public your first book on *Gregorian Chant*, the fourth volume of your series of Music Text-books prepared for the use of the children in the Catholic schools of the United States. I accept with all the more pleasure because it gives me an opportunity of expressing publicly the high esteem in which I hold your method as well as the gratitude I feel toward you. I will explain.

Your book on Gregorian Chant reflects truly and luminously the most exact doctrines of Solesmes. How could it be otherwise? Your zeal of long standing for the Gregorian cause, encouraged by the success of the recent Gregorian Congress in New York (1920), brought you to Quarr Abbey, the Solesmes of our exile, on the Isle of Wight. There, during many months (May 1921 to January 1922) you followed closely the liturgical offices. You listened with attention and piety to the choir of monks as they sang the Divine Praises, and, little by little, the charm and the beauty of the Gregorian melodies captivated your soul — both as a Christian and as an artist. What a lesson, what an initiation in itself.

But that was not all. Merely to appreciate and enjoy the charm of those sacred melodies did not satisfy you. You wished to understand wherein lay the secret of that sweetness, that legato,

that phrasing, that great rhythm — broad and undulating — which characterizes the singing at Solesmes.

At Quarr Abbey you were gladly offered every possible facility, and, in this regard, Solesmes has given you all that it has to give. All the secrets of the *Nombre Musical Grégorien* were revealed to you, with the laws which govern the plastic expression of the rhythmic flow *(chironomie)*. Your own intelligent, cordial and artistic reception of our doctrines produced — both in your mind and in my own — a result which was far beyond my expectations. We have rendered one another a mutual service!

And it is upon this, Madame, that I must congratulate you, or — still better — congratulate myself in having such a pupil, and that I must thank you. Let me explain.

These doctrines — my own — which I explained in terms which were perhaps at times dry, scientific, and even a little obscure, you have transformed in a truly marvellous manner. Thinking always of your thousands of little children in America whom you love as a Mother, your single object in receiving these principles was to adapt them to the intellectual capacity of those little ones, and, as a matter of fact, you have so assimilated these doctrines of mine, so appropriated them, so transformed them in the laboratory of your own mind, that they reappear from your pen, the same doctrines, but recast in a new form, — charming, clear, simple, child-like, adapted with delicacy and skill, and with a quasi-maternal insight, to the needs of little children. The most ingenious means are used — light veils whose floating folds express the suppleness « grand rythme » large, ondulant, qui caractérisent l'exécution solesmienne.

A Quarr Abbey, on s'est prêté volontiers à vos désirs, et Solesmes vous a donné sur ce point tout ce qu'il pouvait vous donner; tous les secrets du nombre musical grégorien, toutes les lois qui président à l'expression plastique ou *Chironomie* des circuits rythmiques vous ont été révélés. L'accueil réfléchi, cordial, artistique de nos doctrines a produit dans votre esprit et dans le mien un résultat auquel j'étais loin de m'attendre: Nous nous sommes rendus un mutuel service!

Et c'est ici, Madame, que je dois vous féliciter, mieux encore, me féliciter moi-même d'avoir une telle élève, et vous remercier. Voyez plutôt.

Cette doctrine, mienne, que je vous ai communiquée en des termes parfois bien arides, bien scientifiques et peut-être même un peu obscurs, vous l'avez transformée d'une manière merveilleuse. Toujours préoccupée de vos milliers d'enfants américains que vous aimez comme une mère, vous n'avez songé, en la recevant, qu'à l'acccommoder à la capacité intellectuelle de ces petits. Et, de fait, vous vous l'êtes tellement assimilée, appropriée, vous l'avez tellement travaillée dans le laboratoire de votre pensée, que, sous votre plume, elle reparaît, — car c'est elle, — mais renouvelée, aimable, claire, simple, enfantine, adaptée avec une adresse délicate, une grâce charmante, j'allais dire maternelle, aux aptitudes des plus jeunes enfants. Les moyens les plus ingénieux, voiles légers dont les plis flottants représentent la souplesse des mouvements ryth-

miques, tout vous est bon pour graver dans leur imagination les lignes mélodiques et rythmiques les plus gracieuses de nos douces mélodies.

N'est-ce pas aussi une heureuse trouvaille que vos récréations ou *jeux rythmiques*, « chironomic games », qui forcent l'enfant à créer, sur une chironomie dessinée devant lui, une petite mélodie conforme aux gestes proposés?

Je vous dois, Madame, toute ma pensée : votre « Gregorian Chant » m'éclaire sur la valeur de notre Chironomie; et voici comment.

Au point de vue pédagogique, vous avez su tirer de la figuration rythmique un parti inattendu. Jusqu'ici cette science de la direction manuelle était pour moi comme le sommet, le *couronnement* de l'enseignement rythmique, la part réservée presque exclusivement aux maîtres de chœur; vous, Madame, vous la mettez *à la base* de tout votre enseignement, vous en faites un élément d'instruction de tout premier ordre, et vous avez cent fois raison. Je ne vous le cacherai pas : vos premiers essais dans cette voie soulevèrent d'abord en moi un secret scepticisme; bien vite j'ai dû changer d'avis. La science des beaux mouvements corporels, — évolutions des mains, des pieds, du corps entier — la marche, j'allais dire la danse religieuse grégorienne, est devenue pour vous le moyen principal d'imprimer dans l'âme de vos jeunes disciples, les rythmes souples et flottants de nos mélodies depuis les plus simples jusqu'aux plus compliquées. Idée vraiment géniale, qui permet aux plus humbles de s'en pénétrer, comme en se jouant, d'arriver rapidement à la connaissance complète

ness of the rhythmic movement — to instill in the imagination of your pupils a vivid sense of the graceful outline of melody and rhythm in our beautiful chants.

Again, what a happy idea are those rhythmic or chironomic games in which the children are shown the outline of a melody by a gesture of the hand and must compose a melody which conforms to that outline.

I owe you, Madame, the full expression of my thought : your "Gregorian Chant" has enlightened me regarding the value of our *chironomie*, and in the following respect :

From a pedagogical standpoint, you have made an unexpected use of the plastic expression of the rhythmic movement. Until now, I had always looked upon this study — the science of outlining by manual gesture the undulations of the rhythm — as the culmination, the summit of all rhythmic training; as a branch of the subject which should be reserved almost exclusively for directors of music and choirmasters. You, Madame, have made it basic, the foundation of all your training. You treat it as an educational element of primary importance, — and in this you are absolutely right. I will not attempt to conceal the fact that your first attempts along those lines filled me with a secret scepticism; but before long I changed my mind. The art of beautiful movement — of hands, of feet, of the whole body — the Gregorian movement — I had almost said the Gregorian religious dance — became in your eyes the principle means of engrafting in the souls of your little pupils a sense of that winged rhythm — supple and soaring — of our melodies, from

the simplest to the most elaborate. The idea was a real stroke of genius, for by this means the humblest can enter deeply into the spirit of the melodies, yet as though at play, and all can arrive rapidly at a full understanding of Gregorian rhythm and at the technique required for an intelligent and perfect rendering. Your plan realizes and puts into execution the Platonic definition of rhythm as "Order in movement", and that of Saint Augustine: "Rhythm is the science of beautiful movements". And note well that, at one stroke, every other element which enters into the composition of a melody is placed in a secondary rank : pitch, intensity, duration, etc. Have I not good reason for thanking you?

I must also mention in your "Gregorian Chant" the ingenious arrangement of the matter, and the discretion with which your method develops it and adapts it to the capacity of the children. Everything takes place as though in a family circle, in a pleasant conversation between mother and children. The musical and rhythmic principles, both theoretic and applied, of the most varied nature, are distilled, drop by drop, and as though by little pecks, to the dear little ones who receive it all without apparent effort, and learn in this manner, almost as if in play, those things which will enable them to sing joyously, like so many little birds, the praises due to their Creator and Redeemer.

I have spoken of the purely musical training, but although you are an artist, you are still more a Christian, and you could not have lost sight of the true meaning and purpose of Gregorian Chant which is to uplift the soul and enlighten the mind. To bring about

du nombre musical grégorien, et à sa pratique intelligente et parfaite, idée qui réalise et met en scène la définition platonique du rythme : « l'ordonnance du mouvement », ou encore celle de St Augustin : « le rythme est la science des beaux mouvements ». Et remarquons-le bien, du coup se trouvent placés à leurs rangs secondaires tous les autres phénomènes qui entrent dans la composition d'une mélodie : acuité, intensité, durée, etc. N'ai-je pas raison de vous remercier?

Il me faudrait encore signaler dans votre « Gregorian Chant » l'ordre ingénieux des matières et la discrétion de votre Méthode si bien appropriée à l'intelligence enfantine. Tout se passe comme en famille, dans une conversation agréable et récréative entre mère et enfants : les notions musicales, et rythmiques, théoriques et pratiques les plus variées sont distillées, goutte à goutte, comme par becquées, à ces chers petits et petites qui les reçoivent sans effort ; ils apprennent ainsi, en se récréant, tout ce qui leur est nécessaire pour chanter joyeusement, comme de petits oiseaux, les louanges dues à leur Créateur et à leur Rédempteur.

Voilà pour la formation musicale! Vous êtes artiste, mais plus encore chrétienne, vous avez bien garde d'oublier le but dernier de la cantilène grégorienne : élever les âmes, éclairer les intelligences.

Vous n'épargnez rien pour atteindre

ce but. A l'aide de l'Ecriture Sainte et de la Tradition vous expliquez soigneusement à vos « pupils » les textes liturgiques qu'ils doivent chanter. C'est ainsi que l'antienne *Asperges me* vous donne l'occasion d'exposer le symbole de l'eau dans l'ancien et dans le nouveau Testament; avec le *Sanctus* vous les introduisez dans le ciel, et les faites assister aux scènes sublimes décrites dans l'Apocalypse; à propos de l'*Agnus Dei* vous leur apprenez les figures prophétiques du divin Agneau. Ainsi pour le reste.

Et, pour bien faire pénétrer ces doctrines, ces splendeurs dans leurs intelligences, vous avez recours au procédé de l'image. Et quelles images! Des miniatures merveilleuses qui répètent et animent vos explications scripturaires et doctrinales. Pourquoi ne dirais-je pas qu'elles sont dues au talent délicat, à la piété éclairée des Bénédictines de Sainte Cécile.

Ainsi rien ne manque plus à la formation de vos chers enfants. S'ils veulent être attentifs et mettre en pratique vos enseignements, ils seront prêts à unir leurs voix enfantines aux concerts des Anges.

En terminant, permettez-moi, bien chère Madame, de souhaiter à vos livres sur le « Gregorian Chant » les mêmes brillants succès qu'à vos livres sur la Musique. Dans l'une et l'autre série mêmes principes, qui sont ceux du Très Révérend Docteur Thomas Edward Shields. Dans l'une et l'autre même méthode, même simplicité, même sollicitude maternelle pour l'enfance; aussi, j'en suis convaincu, maîtres, maîtresses et élèves de toutes les Ecoles catholiques des Etats-Unis accueilleront avec empressement cette nouvelle œuvre, en

this result you turn to the Sacred Scriptures and to tradition, and explain carefully to your pupils the liturgical pieces which they are to sing. Thus, the antiphon, *Asperges me*, gives you a chance to explain the symbolism of water in the old and new testaments. With the *Sanctus*, they are to lift their gaze to Heaven and are shown the scene as it is described in the Apocalypse; with the *Agnus Dei*, they read of the types and prophecies regarding the Divine Lamb, — and so on as regards the other liturgical melodies.

That these doctrines may make a deep impression, you have appealed to the eye by means of pictures — and what pictures! Lovely miniatures which represent and develop the thought-content of the scriptural and doctrinal symbolism. And why should I not add that we owe these pictures to the fine talents and enlightened piety of the Benedictine nuns of Sainte Cécile.

Thus, nothing will be lacking for the full education of your dear children. If they put this teaching in practise, they will be well prepared to unite their childish voices to those of the choirs of angels.

And finally, very dear Madame, allow me to wish for your books on Gregorian Chant the same brilliant success which has met your books on music. Both are based on the same principles, which are those of the distinguished educator, the Reverend Thomas Edward Shields. Both are developed according to the same method, with the same simplicity and the same maternal concern for the children. I am fully convinced that both the teachers and the pupils in all the Catholic schools of the United States will welcome with joy this new

volume, until such time as it begins to spread, little by little, throughout Europe. The wish is far from being chimerical. Clear indications of this broader circulation are already visible here and there, and soon we will enjoy its full realization.

I am happy to be able to sign this letter on the joyous feast of Christmas, and thus, with your permission, to place your book written for children under the protection of the Divine Child and of the Virgin Mother.

Receive, very dear Madame, with all my gratitude, the expression of my most respectful and devoted sentiments.

F. André Mocquereau.

On the Feast of the Nativity of Our Lord, 1921.

attendant que, peu à peu, elle se répande en Europe. Ce vœu est loin d'être chimérique : des indices certains de cette diffusion se montrent déjà çà et là ; bientôt nous en verrons la réalisation.

Je suis heureux de signer cette lettre en la joyeuse fête de Noël, et de placer ainsi, si vous me le permettez, votre livre écrit pour des enfants, sous la protection du divin Enfant et de la Vierge Mère.

Veuillez agréer, bien chère Madame, avec toute ma reconnaissance, l'expression de mes sentiments les plus respectueux et les plus dévoués.

F. André Mocquereau.

En la fête de la Nativité de N. S. 1921.

Abbaye de S. Pierre de Solesmes

Quarr Abbey Ryde

Isle of Wight

MUSIC FOURTH YEAR

PREFACE

In the earlier volumes of this series, we have sought to lay a solid foundation in tone, pitch and musical appreciation upon which might rest solidly the great art which we now approach directly, the art which is to enrich the child's devotional life by an understanding of, and participation in, the liturgical prayer of the Church. The music which is the subject of the present book is that in which the Church has embodied her message from the earliest days of the Christian era, which she has safeguarded through the centuries as *her official form of musical expression*, and through whose strains today, linked to the words of her liturgy, she teaches and prays, meditates, mourns and jubilates.

That this music has a natural place in the curriculum of our Catholic schools is becoming increasingly evident in our day when the discoveries of modern science are leading us into a fuller appreciation of those methods which the Church has consistently used in the transmission of her message.[1] Since appropriate feeling is necessary to assimilation, it must be as necessary to the assimilation of religious truth as it is to other branches. Thus we understand the importance which the Church has always attached to an appropriate musical expression of her dogma; we understand her insistance upon music of a specific kind, which will not merely stimulate the feelings in a general way, but will embody her dogma in an *appropriate* form of expression. If a further reason were needed for the inclusion of this subject in the curriculum, we have it in the urgent plea of the highest authority in Christendom.

The function of Church music, according to Pope Pius X, is summed up in the words "*vivificare et fecundare*" There are two ways in which we may expect music to add life and efficacy to the text; the one is by an enrichment of the doctrinal content through symbolic use of themes; the other, by supplying that

---

[1] "Psychology is revealing to the educators of today the fact that a concious content strictly confined to the intellect lacks vitality and power of achievement. Every impression tends by its very nature to flow out in expression, and the intellectual content that is isolated from affective consciousness will be found lacking in dynamo-genetic content because it has failed to become structural in the mind and remains external thereto. From the evidence in this field we may safely formulate as a fundamental educative principle: that the presence in consciousness of appropriate feeling is indispensable to mental assimilation." (Shields-Philosophy of Education.)

power, that energizing force, which feeling adds to a merely intellectual concept.[1] To these two functions we might add a third which is to cultivate an ability to distinguish between different types of emotional appeal, and respond only to the highest. All these are essential elements to be considered in the educational function of music.

In all three respects the chant of the Church stands supreme. It enriches the doctrinal content by lifting into consciousness, in a new significance, certain associated ideas by means of a series of sound pictures taken from mystically related offices. We have an example of this type of enrichment in the Mass for the Dead. Here the music is a living tissue of related sound pictures which add to the content of the printed or spoken word, bringing a message of consolation and of hope to the ear attuned to receive it. As we sing the Tract and ask that the soul of the deceased may be forgiven his sins and helped by divine grace to reach eternal joy, the melody lifts into conciousness the scenes which ushered in the dawn of Our Lord's resurrection — the Chosen Vine, the power of the Word of God, the hart panting for the fountains of waters, and finally the shout of triumph of Holy Saturday, "Laudate Dominum omnes gentes". But should the mind fail to catch these symbolic applications, it can hardly fail to realize the mystical intent whereby the melody of the Gradual *Requiem aeternam* is almost an exact replica of the triumphant Gradual of Easter. Here our appeal that the soul may reach eternal light is expressed in the same strains which, at Easter, announced the Day which the Lord had made for exultation and joy; we assure ourselves that the soul of the just is held in eternal remembrance and cannot be touched by the powers of evil in the same strains which, at Easter, expressed our confidence in God's goodness and His everlasting mercy. This close linking together in melodic identity of death with Resurrection, and with that one supreme victory over death which is the hope of the individual soul, is more realistic and more convincing in music than it could be through any mere verbal connection, and as a matter of fact the words attempt no such exact parallel. The implication is there, but the music makes it explicit. Indeed the music goes a step further in its suggestive power, and reminds us of the Guardian Angel whose loving care is untouched by death; it weaves in a mystical reference to the eternal marriage feast of the Lamb to raise the hearts of those who know the Gradual of the Mass *pro Sponso et Sponsa*. Thus does the music enrich the doctrinal content by what might be called a symbolic code of cross references.

Through her music, moreover, the Church supplies us with a key to the different degrees and qualities of feeling which distinguish one season from

---

[1] "The Church, through all forms of her organic teaching, aims at cultivating feeling, but does not allow her teaching activity to culminate in feeling which she values chiefly as a means to an end; she employs it to move to action and form character and she never leaves it without the stamp and guidance of the intellect. As the feelings glow to incandescence, she imparts to them definite direction and animates them with a purpose which, after the emotions and the feelings subside, remains as a guiding principle of conduct." (Shields-Philosophy of Education, p. 314.)

another, one feast from another. It teaches us not only when, but *how*, she mourns; not only when, but how, she jubilates. Much of this is conveyed by the music alone. For example, the single word "*Alleluia*" recurs constantly throughout the liturgical year. In the printed or spoken word there is no change from season to season. The music alone supplies the commentary on the text, and conveys the difference of quality between the joy of one season and another, of one feast and another. Here we find the rainbow shades of the Church's moods, translated into music — clothed with infinite variety. From the tentative and humble tones of the Alleluia of Holy Saturday when the soul can hardly believe in its own salvation, when the price of the sacrifice is yet too close at hand to forget the pain which won our triumph — through the gradual crescendo of joy and exultation to the Ascension; through the mystical renewal of Pentecost; and the innocent — almost naive — rejoicings of Christmas; — all these shades of feeling are contained in the music, which gives its true character to the unchanging word, vivifying the letter, which killeth, by adding the spirit, which giveth life.

All this is educative in the highest sense, and if music is the education of feeling, this particular music is, and must remain, par excellence, the education of Catholic feeling. Through its aid the children in our schools will learn to recognize the distinction between Christian and pagan feeling. Music will become for them, not a series of more or less pretty sounds to delight in, but an intellectual and symbolic code, — raising their minds and hearts to the standard of the Church's thought and the standard of her feeling. If it is the function of the Catholic school to form their minds through sound doctrine, it must be no less its function to form their hearts through sound feeling, that there may be no contradiction between truth and its expression. Failing this, the heart, — seeking beauty, — may perchance find satisfaction elsewhere, and dogma, — become inarticulate, — may sicken and die.

This explains the psychological basis of the Church's insistence on a particular form of music. She did not leave to chance this formation of the emotions, but, taking the arts to herself, she shaped them to her own purpose. [1] This explains the words of Pope Pius X when he set before us Gregorian Chant as the "type or norm" of Christian musical prayer, and its function to "raise and form the heart of the faithful to all sanctity". There is, then, a classical standard or type of Christian expression as there is a classical standard or type of Christian life. As the Saints and Martyrs are placed before us as models for our imitative faculties in the realm of Christian life and action, so in Gregorian Chant we are given models for our imitative faculties in the realm of Christian feeling, by which to orientate our emotion.

---

[1] "The Church, in her teaching, reaches the whole man: his intellect, his will, his emotions, his senses, his imagination, his aesthetic sensibilities, his memory, his muscles, and his powers of expression. She neglects nothing in him: she lifts up his whole being and strengthens and cultivates all his faculties in their interdependence." (Shields-Philosophy of Education, p. 314.)

In Music Fourth Year, we give the children in germinal form the basic principles of this great and subtle art. Our purpose is, not merely to teach them to sing one or two Masses correctly, or even beautifully, but rather, while studying these Masses, to lay a foundation which will open to them, ultimately, the whole musical drama of the liturgical year. From this basis the books which are to follow will unfold: one series dealing with the history and literature of secular music, the other dealing with the liturgical music of the Church. Both series have their roots in the liturgical chant. The present book lays the basis for congregational singing of those parts of the Mass which the Church has allotted to "the people", namely, the responses, the Kyrie, Gloria, Credo, Sanctus and Agnus Dei. Subsequent volumes of the liturgical series will deal with the Proper of the Mass, with that portion for which the Church assumes a selected body of singers rather than the whole congregation of the faithful.

The secular series is also a direct outgrowth of this study. The time has passed when music may be studied as though it had first seen the light of day in the fifteenth century and had developed from that date to the present. Such a presentation ignores, not only the music of classical times — of which but little remains to us, — but further ignores more than a thousand years of medieval music of which we possess a vast and significant literature which represents to the student of music what the Gothic Cathedral represents to the student of architecture — namely the efflorescence of the Christian spirit in terms of his particular art, before the Renaissance substituted naturalistic expression for symbolic expression and thereby brought about the divorce of art from religion. But in spite of this separation we still find the roots of these modern secular arts thrust deep into the heart of the liturgy. From the liturgy sprang the mystery plays, the moralities, and from them the modern secular drama, oratorio and opera. From the ancient ecclesiastical modes, in their rich variety and subtlely, were deduced the two modern scales as a compromise to serve the needs of modern harmony. From the free and soaring flight of Gregorian rhythm was deduced the system of measure divisions as a convenience to serve the needs of polyphonic singers. And now we find modern composers tracing back to Gregorian sources the models for the various musical forms of modern music. Vincent d'Indy in a recent article[1] traces back to Gregorian sources such forms as the independent balanced phrase, the song-form, the suite, the rondo and the variation. "I maintain," he writes, "that Gregorian Chant not only has had a strong influence upon modern musical art but has directly given it birth, since all the forms — symphonic and dramatic — which have succeeded each other in the course of the centuries, and whose authorship have been attributed to this composer or that, existed already in a clearly defined and characteristic manner in the more beautiful of the Gregorian melodies, which melodies indeed for a thousand years were the sum total of all music."

---

[1] *Revue des Jeunes*, March 1922.

Thus purely from the viewpoint of the modern musician we require the background of the Chant — its tonalities, rhythm and form, for in music, as in other branches, a treatment, which singles out a particular period for exclusive attention, arrives at a false perspective and unbalanced viewpoint. Those musical principles which might appear axiomatic to a student whose researches were limited to four or five centuries, might appear questionable to one whose viewpoint took in twenty. In the case of our schools, we propose to give the children truth in germinal form — but the germs must be those of complete truth, not merely of half truths born of the fashion of a day.

The music work for the Fourth Year is embodied in two text books : 1) the present volume, which contains a series of graded exercises in rhythm and notation, which will prepare the children to sing easily and intelligently from the official books of the Church; 2) the *Kyriale seu Ordinarium Missae* in the official musical notation of the Church, enriched by the rhythmic signs of Solesmes. Both these books should be placed in the hands of the children. This division of the matter into two volumes has been made in order to facilitate the use of the Kyriale at Mass, and thus encourage the children to fulfill the purpose of this study by taking an active part in the liturgical singing.

The technique to be acquired in the Fourth Year is largely rhythmical. The child will have acquired in the earlier grades a grasp of tonal relationships, a beautiful vocal production; an understanding of time as represented by the modern measure and, to some extent, of the larger unit of the phrase. The Fourth Book carries him a step further, into that ethereal rhythm which overrides measure, and soars above the earth in a movement as light as the floating of a cloud. [1]

The approach to rhythm cannot be merely mental. Rhythm is movement, and is acquired largely through the muscle sense. To feel the rhythm of movement, and to get away from the material contrast of *loud* and *soft*, requires exercises in *movement* by the children themselves. They must feel what it is to soar, they must experience the difference between "beating time" and measuring it in terms of flight. Each child should be provided with a light veil of tulle or similar filmy material with which to carry out in action the rhythmic exercises of the early chapters. These veils are no mere ornament but a fundamental

---

[1] "It is not easy, in our day, to describe rhythm, and particularly the free musical rhythm of Gregorian Chant, because even those educated musicians who vaguely sense in practice the beauties of *rhythm*, recognise in theory nothing beyond *measure*. Our modern text books deal merely with the study of measures and fail to rise to the conception of the ancients regarding a *rhythmic movement* animating all music and all speech." (Dom André Moquereau — Introduction "Nombre Musical Grégorien", page 19.)

"Like the classical Greek musiciens, we must distinguish between form and matter in rhythm. By matter is meant the tones, the words, the motions of the body... which are capable of taking on a rhythmic character. In themselves these *substrata* of rhythm are not rhythmic, but they can be made to take on a rhythmic form, according to the creative will of the artist." (Dom André Mocquereau — Nombre Musical Grégorien.)

element in acquiring that vocal lightness, smoothness and legato, that soaring quality, that ethereal flight wherein lies the charm and beauty of the Gregorian phrase. The eye helps the ear, and the muscle sense reinforces both. Not only are the veils essential at the early stages, but they serve as a corrective throughout, should the voices become heavy, or the accents too material. The teacher should not be satisfied until a smooth, gentle, fluid style is acquired. The exercises of the early chapters should be repeated, and returned to daily, until perfection is attained. They should be attacked boldly, at first, — not tentatively, — and then gradually be refined and perfected.

Free rhythm has laws of its own, which are largely the laws of correct speech. The basis of good singing is good reading. Before attempting to sing any of the liturgical chants, the child should understand the meaning of the words and learn to read them aloud in Latin with intelligent phrasing. The pronunciation should be smooth, even, quiet, and they should bring out with a slight and very gradual crescendo the principal accent of the phrase. The next step is to read the phrase on a single musical tone, keeping the same delicate crescendo in rising to the principal accent, and letting the last syllabe of the phrase drop almost unheard. This sense of the phrase must become automatic, for there is nothing more destructive of the spirit of Gregorian Chant than a separate staccato attack of each syllable. The essential thing is to maintain a perfect legato, as on a stringed instrument, and never to sing as though by blows as on a piano. On the other hand, it is equally incorrect to draw out some syllables unduly, at the expense of others. The syllables must be of approximately even length, though not mechanical, and their rhythmic relation to each other must be felt and clearly expressed.

This book follows the same method as the earlier books of the series, proceeding from the simple to the complex, from the known to the related unknown, and presenting each new idea through practical experience before the memorized formula. The exercises of the early chapters seek to detach the children from a necessary association of accent with stress, and to give them an experimental knowledge of accent produced by a rising melody. The fundamental exercises in the rhythm of movement are also introduced. During this stage the familiar numbers are used as symbols of the tones. As soon as the new ideas have been grasped we proceed to the study of the notation used by the Church in her official books.

In acquiring the new rhythm the process is as follows:

1. Gestures; broad sweeping movements with veils during which the object is to *feel* the alternate lift and weight, energy and repose.
2. The curves drawn on the board to music in which will be revealed any angularity or jerkiness which may exist in the voice.
3. The finer, subtler rhythm of the voice after the elementary concepts have been acquired through gesture; at this time the movements should be slight, with the hand only, so as not to disturb the vocal smoothness.

The arrangement of the chapters of Music Fourth Year differs from that of the preceeding books in so far as the chapters no longer represent the work of one week, but only developmental stages in study. The teacher's attention is also drawn to a change in the vocalise syllable which has previously been represented by the letters *Noo* (pronounced as is the word *Noon*) which is now represented by the syllable *Nu*, the *u* pronounced as in Latin (as in the English word *rude*).

In our presentation of the liturgical chant we have followed the rhythmic principles of the Reverend Father Dom André Mocquereau of Solesmes through whose genius and scholarly researches of half a century he has given to the world a simple and artistic approach to this ancient music. It is a pleasure to express to this great Master my profound gratitude for his generous help in the work of recasting the matter in a form suited to children, and for his kindness in personally marking the rhythm for all the melodies included in this book as well as his permission to use matter already copyrighted.

Among those to whom special gratitude is due are the Very Reverend Father Abbot of Solesmes for his kindness in placing at my disposal while at Quarr Abbey every facility for successful study; the Reverend Father Subercasseaux of Solesmes and the Reverend Mother Louise de Langavant of the Abbey of Sainte Cecile for the beautiful pictures made especially for this volume; and to Messrs. Desclée et Cie, for permission to use material of which they hold the copyright.

JUSTINE WARD

CHAPTER I.

Gregorian Chant is the official music of the Catholic Church as Latin is her official language. No other melodies translate into music so perfectly the true meaning and feeling of the prayers of the Catholic liturgy.

For many centuries it has been the Church's custom to pray in Latin. Her prayers were declaimed, at first, not in an ordinary speaking voice but on a musical tone, so that the words might be heard at a greater distance and should be clothed with an added beauty and solemnity. Gradually this musical declamation became melodious, moving up and down in accordance with the natural inflections of the speaking voice, but always on musical tones. Thus, little by little, melodies were evolved which took the exact form of the words and phrases of the prayers.

This music used by the early Christians was derived in part from that which had been used by the Jews from time immemorial, and partly from the musical system of the Greeks and Romans, but as the Christian liturgy grew richer and more elaborate, new melodies of surpassing beauty grew up out of those early traditional phrases, and were sung by the Christians of those days.

Pope Saint Gregory was a great lover of music. He had been a monk of Saint Benedict before he became Pope and had learned to practise the liturgical chant of the Church. Every day, seven times a day, with the other monks, he sang the divine office, praising God in song, and praying for all those people who had to live and work outside the monastery.

One night Pope Saint Gregory fell asleep and dreamed that he saw the Church under the form of a muse, clothed in exquisite vesture. She was occupied in writing out chants, and, as she wrote, she drew to her all her children from every country of the world and gathered them under the folds of her mantle. And, behold, on the mantle was written plainly all the principles of the art of music, — the notes, the neums, the modes, and also a great variety of melodies. When Saint Gregory awoke he interpreted this vision as a sign from Heaven and undertook to collect together all the beautiful melodies that

had been used in the Church since the days of the Apostles, arranging them in order and writing new ones where these were required. These melodies which have come down to us under the name of Gregorian Chant are one of the most precious heritages in the treasure house of the Church, and all her children, young and old, should love to sing them under the folds of her mantle.

The melodies which Saint Gregory collected were of a beauty so divine and possessed so great a power to charm and to convert souls that the people thought that they must have been dictated by the Holy Spirit. Indeed, John the Deacon, secretary to the Pope, claimed to have seen his Master at work while a dove sat on his shoulder. That is why we often see Saint Gregory pictured as dictating the melodies to his secretary while the Holy Ghost in the form of a dove whispers into the ear of the Saint.

After collecting the melodies, Saint Gregory founded schools of sacred music so that all the people might learn to sing them, and in singing them learn how to love and adore God. But that was not all. The missionaries who went out to the barbarians carried with them Saint Gregory's melodies and instructed them not only with words but also with song. Thus it came about that Saint Augustine converted the people of England, and Saint Boniface the people of Germany. Lifted on the wings of song, these rough tribes became gentle, and holy. Later, when the Emperor Charlemagne founded schools throughout his empire, he insisted that the Gregorian Chant should have an important place in the studies, and should be taught correctly. He, therefore, asked that some of the Pope's own cantors be sent from Rome to teach the Church singers of the various cities of his empire so that they might all sing the melodies correctly as at Rome. This request was granted, and from that time on the Gregorian melodies spread throughout every country of Europe.

For twelve hundred years or more these were practically the only melodies to which the prayers of the Church were sung. Sometimes new feasts would be created and music had to be found, but the people of those times preferred to adapt the ancient melodies to the new words, so great was their veneration for the Gregorian Chants. In modern times many people have thought they could improve on the ancient chants by composing melodies of their own invention, but no one has ever yet succeeded in writing music so beautiful or so holy as that which the Holy Spirit whispered into the ear of Pope Saint Gregory.

This is the reason why Pope after Pope, and Council after Council of the Church has insisted on the importance of preserving the Gregorian melodies, until at last in 1903 the rule was laid down by Pope Pius X to the effect that the Gregorian chants are the supreme type and model for all Church music and that " the more closely a musical composition approaches the Gregorian chant (in form, inspiration, and character) the more sacred and liturgical it becomes, and the further it departs from that supreme model the less worthy it is of its holy function. "

POPE SAINT GREGORY THE GREAT

dictating melodies to his secretary John the Deacon.

(From a Manuscript of the Tenth Century).

It is not only because of its beauty that the Church attaches such importance to sacred music; it is because it has a holy purpose to perform, namely, to "lift and form the minds of the faithful to all sanctity." [1] That is why every Catholic child should study these melodies and learn to sing them with reverence. To sing the prayers of the Church is even more holy than to recite them. It is one of the highest forms of worship which we can offer to Almighty God.

Gregorian Chant is not difficult to learn; in many ways it is easier than modern music. The tonal relationships are simpler. We do not meet with any augmented or diminished intervals nor sudden changes of key by modulation. The difficulty of singing the chant well is a spiritual rather than a material one, because we cannot sing it well unless we learn to *pray in music.* For this music is not a law unto itself. It is a musical interpretation of the prayers of the Church. Its single purpose is "to give life and power to the thoughts" [2] — that is to make us understand them better and carry them out in our lives. In order to do this, the music follows closely the form of the Latin words and the Latin sentences. It follows them so closely that it hardly seems as though the words had been put to music but rather as though the music had sprung out of the word as a flower springs out of its stem. Other types of music have developed around other languages such as English, French, and German, but the Gregorian chant sprang out of the Latin language, and we cannot understand the melody or the rhythm of Gregorian chant without knowing something of Latin.

LATIN ACCENTS.

In Latin, the accent was an "elevation" of the voice, a rising inflection. The accent of a word, as we know, is the principal syllable of that word, or the principal word in a little group of words.

Example.

a) Where would you place the accent in the following English words?

Mary	Arrive	Morning
Francis	Descend	Awake
Whispering	Advancing	Adore

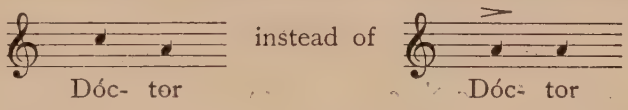
[1] Pope Pius X.
[2] Pope Pius X

b) Where would you place the accent in such little phrases as the following:

In the morning — Oh my God
In the night — I love Thee
I know thee not

Mark the accent over the proper syllable with an upward line running from left to right (/).

In these English words and phrases the accented syllable has a heavier sound than the other syllables. This is not the case as regards Latin words. In ancient times Latin words had very little emphasis or stress. The accented syllable was not a stronger syllable nor a louder syllable nor a heavier syllable than the others, as it is in English. It was a syllable which rose to a higher tone melodically. It was as though we were to say in English:

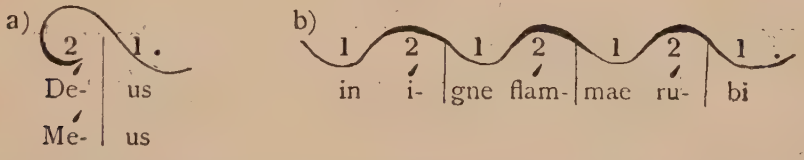


The accent was *lifted* up — but not stressed.

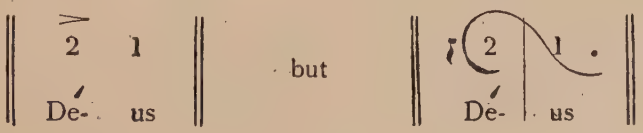
The melodic elevation was *in itself* enough to bring out the accent without any stress at all. The mere elevation or lift of the voice gave *life* to the word, and that is exactly what is needed in a Latin accent.

Thus, it was a higher note, and a lighter note, and was called a "ton-ic" accent, because it was usually found on a higher *tone*.

Examples.



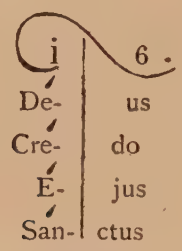
This should be sung quite smoothly with no stress or pressure on the accent. Therefore be careful not to sing:



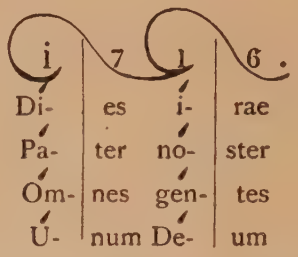
Sing the following words smoothly, evenly, legato, with the high note very light, and allowing the voice to drop softly like a snow-flake, almost in a whisper, on the last syllable.

Exercise 1.

a)



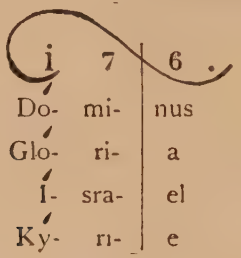
b)



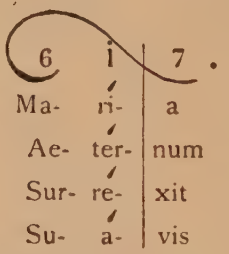
Repeat the exercise rising on the toes and lifting the arms at each accent.

Exercise 2.

a)



b)



Sing this exercise exactly as the first, rising on the toes at the accent, but with no stress whatever.

Exercise 3.

a) Write on the board appropriate melodies for the following words:

Spí-ri-tus	U-num	Hys-só-po
As-pér-ges	Vo-bís-cum	E-lé-i-son

b) Look attentively at each of the following words, and *hear its melody* clearly in your mind. Feel where the "elevation" or lift of the voice must come. After each word has been felt in this way by the whole class, the teacher will call on a particular child to sing the word to an appropriate melody.

Ex-cél-sis	Om-ní-po-tens
O-rá-ti-o	Om-ni-po-tén-tem
O-ra-ti-ó-nes	Jus-ti-fi-ca-ti-ó-ne
	Jus-ti-fi-ca-ti-ó-ni-bus

RHYTHM.

The rhythm of Gregorian chant differs from that of modern music. Modern music is cut up by bars into even measures. In Gregorian chant we have no bars, no measures, no regularly recurring strong and weak beats. Instead, we have a quiet rising and falling, a movement like ripples on a lake. The rhythmic undulations are sometimes large and sometimes small; but they always move with a swing which is gentle, without jerks, peaceful, graceful, in beautiful curves. This rhythm is known as "*free rhythm.*"

Exercise 4. *(To get sense of momentum)*

Make large circular gestures with both arms, from left to right, rising on the toes at the top of the circle. We should *feel* the *energy* in the rising part of the circle (represented by the dotted arrow) and the relaxation of the downward drop of the rest of the circle.

(This should be done to music if possible).

Exercise 5.

Each rhythmic wave has two parts:

1) A beginning, an up-ward spring, full of energy and lift, quick, light, in motion. This is called an *Arsis.*

2) An ending, quiet, drooping, giving the sense of an arrival, a place of repose. This is called a *Thesis.*

Arsis Thesis

These two parts of a rhythmic wave cannot be separated. They are two halves of one thing. We cannot rise on an arsis without coming down to earth on a thesis. Therefore we picture this rhythmic wave as follows:

Arsis Thesis

One Rhythme Wave.

This gives us a true picture of a rhythmic wave, with its two parts: Its rise and its fall, its energy and its repose, its arsis and its thesis.

A series of rhythmic waves as they should be executed (preferably to music)

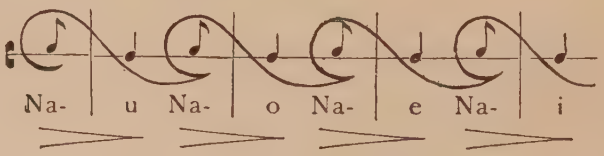
Use large gestures of both arms, rising on the toes at each arsis until the sense of energy is clearly felt, and, in the thesis, the sense of passive quiet, as if it moved only by the borrowed momentum of the arsis which sets the whole rhythm in motion: — both arsis and thesis move by the energy of the arsis.

Repeat the exercise lifting the foot at each arsis and stepping forward very softly on the thesis. Walk around the room, with gestures of both arms in this manner, lightly, springily, on the toes, — not heavily or stiffly.

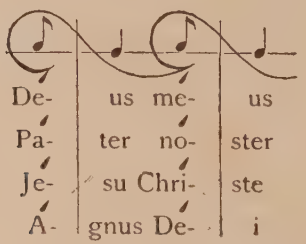
Exercise 6.

Vocalise.

a)



b)



Sing *Exercise 6* from B-A up to F-E and from B-A down to D-C.

The accent should be a light thing that *lifts*, not a heavy thing like a down-beat.

To get a sense of the energy of the up-beat, throw a ball over your head and catch it as it drops. All the energy is in the throwing of the ball, in its upward spring, that is to say in its arsis. When it has gone as far as the energy of the thrower sends it, it drops by its own weight, heavily if the ball is heavy, and lightly if the ball is light. Try this with balls of various weights.

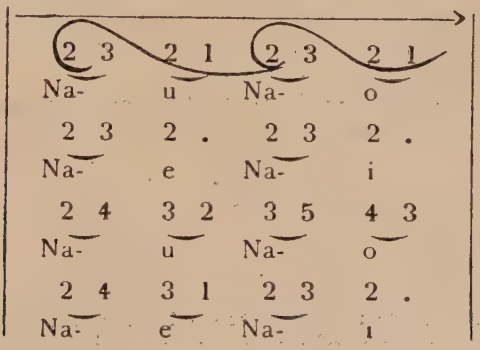
The drop in Gregorian chant is usually light. Dom Mocquereau compares it to the drop of a snowflake, only he tells us that it should drop *more lightly* than a snowflake, because a snowflake has some body but the drop of the music is a spiritual thing and has no weight at all!

RHYTHMIC WAVES OF GREATER POWER.

An arsis can carry more than one note. So can a thesis.

Sing the following phrases very lightly and smoothly making the gestures with the right hand only, rising very slightly on the toes, but not so as to interfere with the smoothness of the phrase. These rhythmic waves contain two pulsations to each arsis and two to each thesis.

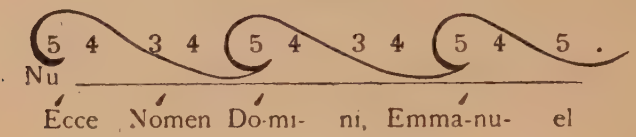
Exercise 7.



A rising melody is usually an arsis and a falling melody is usually a thesis.

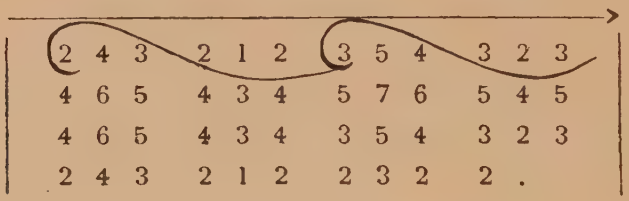
Repeat *Exercise 7* while running lightly around the room, making two steps to each arsis and two to each thesis.

Exercise 8.



This exercise must be sung *absolutely* smoothly with *no stressing of the accents at all.* Try to make the words sound as smooth as the vocalise.

Exercise 9.



THE GROUPING OF NOTES.

Even before the time of Our Lord the great Greek teacher, Plato, gave a true definition of rhythm when he said: "Rhythm is order in movement", and in the early days of the Church, Saint Augustine gave almost the same definition: "Music is the art of beautiful movement."

If we have a series of sounds, we know that we must relate them to each other in some orderly way, in order to make them rhythmic.

Examples.

Count these notes. There are twelve: — twelve notes, one after the other, but no rhythm. To get a sense of rhythm we must bring them into relation to each other.

a) Sing them in triplex groups; that is in four groups of three notes each.

b) Sing them in duplex groups; that is in six groups of two notes each.

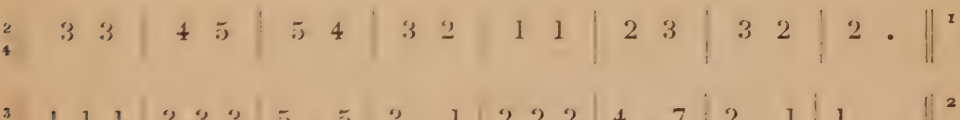
Try to sing them in some other way and see whether it is possible. If you should sing them in groups of four it would still be two plus two in each group of four, and if you should sing them in groups of six it would still be three plus three in each group of six.

FREE RHYTHM.

The main difference between Gregorian Chant with its so-called "free rhythm" and the rhythm of modern music called "measured rhythm" is this:

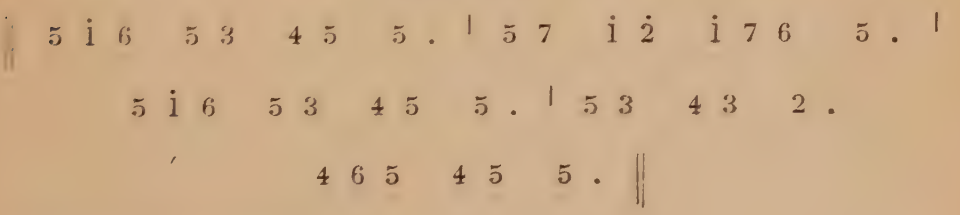
In modern music a composition moves throughout either in groups of three or it moves throughout in groups of two.

Examples.



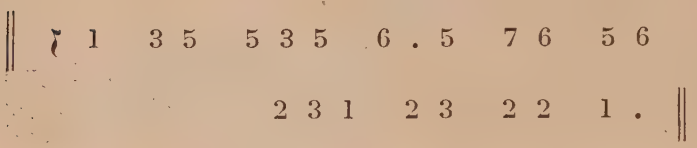
In Gregorian Chant, on the other hand, the groups of two notes and of three notes succeed each other freely.

Sanctus Mass IV.



[1] Beethoven.
[2] Folk Song.

Kyrie altissime.



This flexibility of Gregorian rhythm gives it a greater grace and charm than modern music possesses. But this is not its chief advantage: Its flexibility enables it to take the exact spirit and form of the words and phrases of the Church's prayers.

QUESTIONS.

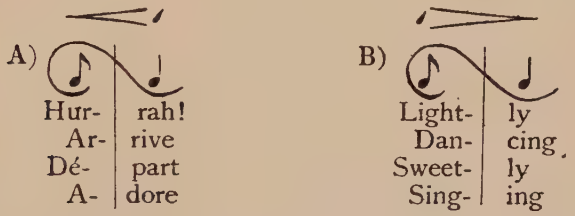
1. Why does the Church sing her prayers instead of merely speaking them?
2. What do we mean by « Gregorian Chant »?
3. How did the Chant spread throughout Europe?
4. At the time when the Gregorian Chant was written, what was the nature of the Latin accent?
5. What is a rhythmic wave?
6. What is the quality in the *Arsis* of a rhythmic wave that distinguishes it from the *Thesis?*
7. What do we mean by a *tonic accent?*
8. What must we do to a series of separate notes in order to make them sound *rhythmic?*
9. What is the principal difference between measured rhythm and free rhythm?

CHAPTER II.

THE RHYTHM OF WORDS.

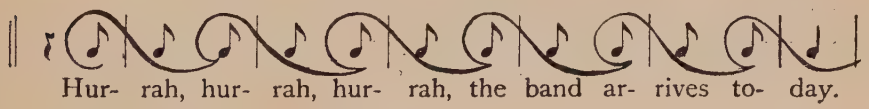
Each word is a little rhythmic wave, with a beginning and an end, an arsis and a thesis, a point of departure and a point of arrival.

English Words.



Where should we place the accent in *Group* A? Should it be on the arsis or on the thesis of the rhythmic wave? Where should we place it in *Group* B?

Rhythmic Phrase. Type A.



Sing this line on a single tone making the rhythmic gestures with both arms and rising on the toes at each arsis. The rhythm of each word will clearly be felt with its flight and its fall, its beginning and its ending.

Rhythmic Phrase. Type B.

1) Light- ly dan- cing gai- ly sing- ing, swift- ly spring- ing,

2) De- us me- us, Pa- ter no- ster, A- gnus De- i

Sing each line on a single tone with rhythmic gestures. Each word, again, is a complete rhythmic wave beginning on an arsis and ending on a thesis. In *Type A*, the accent fell on the last syllable of the word, that is to say on the down-curve, the thesis of the rhythmic wave, whereas in *Type B*, the accent comes on the first syllable, that is to say on the up-curve, the arsis of the rhythmic wave.

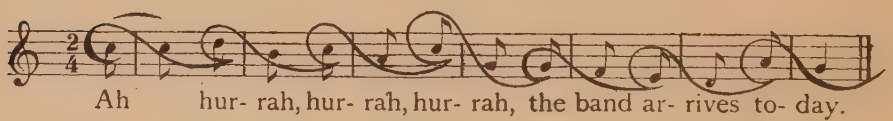
Rule: All Latin words of two syllables have their accent on the first syllable as in *Type* B.

Question: How many rhythmic waves are there in the *Rhythmic Phrase Type* A? How many are there in the *Rhythmic Phrase Type* B?

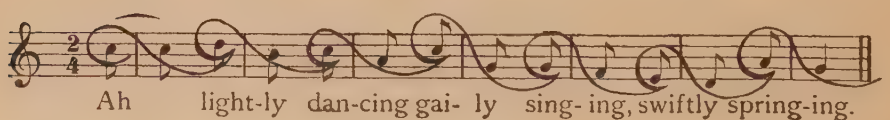
These two phrases are exactly alike as to their rhythm. The only thing that differs is the place where the accent comes. This is not a rhythmical difference, — only a difference of stress. [1]

Exercise 10.

Type A.



Type B.



[1] In Latin the accent has so little stress that the difference between *Type* A *and* B is far less noticeable than in English.

In singing the above, be careful *not to accent the downbeat* of the measure, but to drop gently, very gently, upon it, because *the accent is on the up-curve.* The accent should be lifted lightly, while the thesis, in this exercise, should give a sense of repose, but not of weight.

Exercise 11.

Rhythm of Latin words of two Syllables called Spondees.

a)

Chri-	stus	re-	gnat
7	6	7	5
6	5	6	4
5	4	5	3
4	3	4	2
3	2	3	1
2	1	2	7
1	7	1	6

b)

Chri-	stus	re-	gnat
7	6 5	7	5 .
6	5 4	6	4 .
5	4 3	5	3 .
4	3 2	4	2 .
3	2 1	3	1 .
2	1 7	2	7 .
1	7 6	1	6 .

Sing *Exercise 11* rising on the toes at each arsis and making the rhythmic gesture with both arms.

Repeat using scarves or flags.

Exercise 11 b) shows us an example of the effect of the tonic accent in Latin, which tends to cause a prolongation of the syllable which *follows.*

Which syllables have the tonic accent in *Exercise 11 b)*?

Which are prolonged by an extra note?

Is the tonic accent on the arsis or on the thesis of the rhythm?

COMPOSITE RHYTHM. [1]

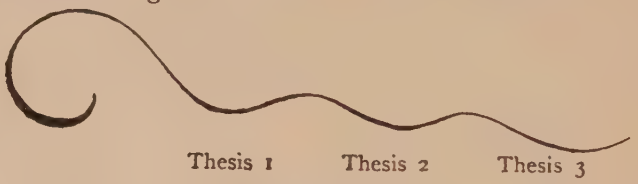
It often happens that melodies rise with such a vigorous upward sweep that a single arsis cannot fully express it. In this case the melody demands more than one arsis in succession.

[1] Rythme composé.

Make the following gesture with both arms, rising on the toes at the second arsis.

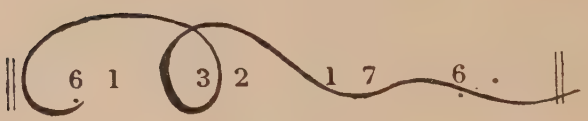
The second arsis is represented by the hand as higher than the first and more toward the left.

In like manner, more than one thesis may be required to express a melody which droops quietly downward without a renewal of energy. These theses run off in riples from left to right.



Rhythmic Phrase.

Two Arses and two Theses.[1]



Exercise 12.

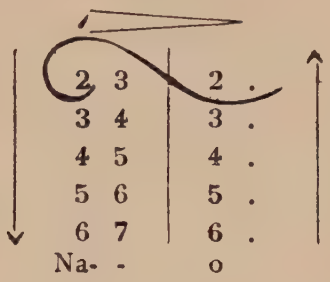
The Development of Rhythm.

In studying *Exercise 12*, begin by hearing the melody silently while making the rhythmic gestures. Then sing on the syllables indicated.

Place several children at the board to draw the rhythmic curves while the others sing. Each child should have an opportunity to draw the curves to music. If the curves drawn are round and flowing the gestures will also be smooth but the chalk will reveal any ugly angles and help the child to correct them.

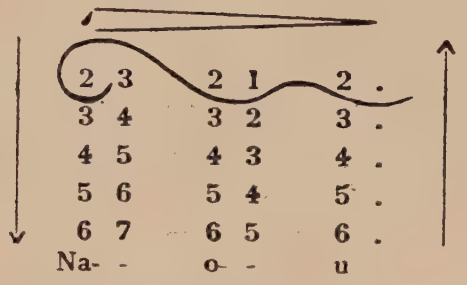
[1] Notice that the two arses have to be marked over the notes — in spite of the fact that the gesture for the second arsis is made to the *left*.

Simple Rhythm.



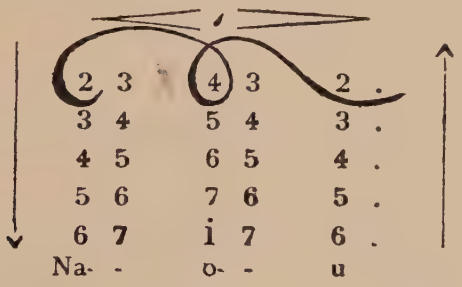
Composite Rhythm.

a) Development of the Thesis.



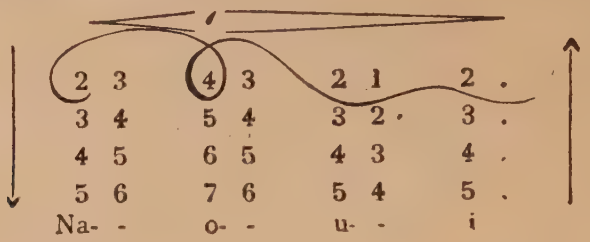
Arsis : Rise on toes while stepping forward.
1st Thesis : Down.
2nd Thesis : Step back.

b) Development of the Arsis.



1st Arsis: Step forward.
2nd Arsis: Step forward and rise on toes.
Thesis: Down and back.

c) Development of the Arsis and Thesis.



1st Arsis: Step forward.
2nd Arsis: Rise on toes.
1st Thesis: Down and back.
2nd Thesis: Back and down.

At first use large gestures with both arms. The arms should move freely and gracefully from the shoulders and the whole body should sway with the rhythm.

Then sing the exercise making smaller gestures with one hand only and bring out the shading very delicately.

Exercise 13.

a) ‖ 1 2 3 4 3 2 1 . ‖

b) ‖ 5 6 i 2 i . ‖

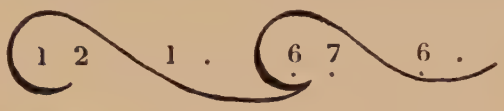
c) ‖ i 2 i 7 6 . ‖

Mark the Arsis and Thesis in the above phrases; also the crescendo and diminuendo.

GAME OF CHIRONOMY.

The teacher makes a rhythmic gesture, as for instance:

Each child think of a possible melody to suit these curves, and is prepared. A melody such as the following would be suitable:



When the teacher makes her rhythmic curves the whole class should *feel a possible melody* in her movements. A moment of silence follows, during which each child copies the teacher's gesture and mentally fits to it a melody of his own invention.

The teacher selects one child to write his melody on the board, and the whole class sings it with rhythmic gestures. If the class considers the melody suitable and if it is approved also by the teacher, the successful child will have the privilege of dictating the next rhythmic test to the class.

Rules of the game: An arsis stands for a rising melody; a thesis for a falling melody.

No phrase longer than the following will be allowed at present:

a) 1 arsis — 1 thesis; 1 arsis — 1 thesis.

b) 1 arsis — 2 theses.

c) 2 arses — 2 theses.

It will not be considered fair for any child to set a rhythmic test for the others which he could not solve himself if challenged. Therefore the child who sets a test for the others must have a distinct melody in his mind as he makes the curves. In other words, he must not simply make curves at random *which do not mean anything.* The curves must represent a melody which is going on in the child's own mind at the time. The teacher has a right to call for this melody, and, if thus challenged, the child must sing his melody promptly.

RHYTHMIC EAR TESTS.

1) The teacher sings a brief phrase, but without any gesture. The class listens and decides upon the appropriate rhythmic gesture.

2) The teacher repeats her phrase.

The children make the gestures while the teacher sings. At a sign from the teacher, the whole class repeats the phrase, singing and making the rhythmic gestures.

Exercise 14.

1) Mark the arsis and the thesis in each of the following words.
2) Mark also the accent in each word.

Abide Descend Father Jesus

Exercise 15.

Write a melody to suit each of the following rhythmic figures.

a) b) c)

d)

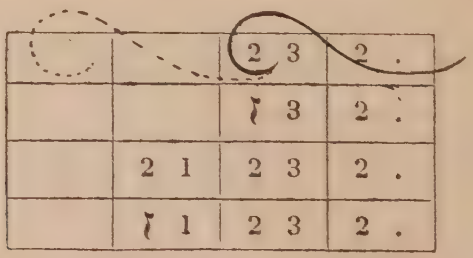
RHYTHM.

1) Before singing we should always make at least one silent rhythmic wave, thus:

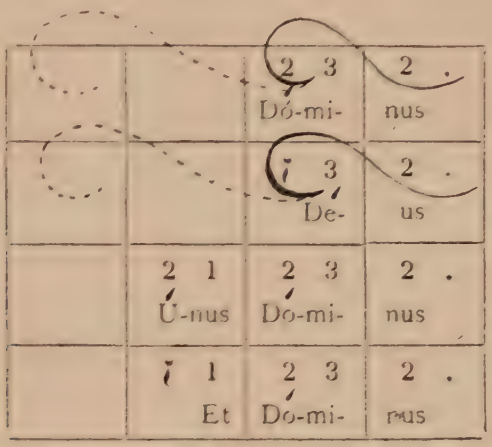
2) As we know, a rhythmic movement must begin with an arsis, because the arsis is the source of energy for the whole rhythmic wave. But we need not necessarily *begin to sing* on the beginning of the arsis. We can begin to sing at any point in the rhythmic curve, but the whole rhythmic wave must exist in our minds

Exercise 16.

A



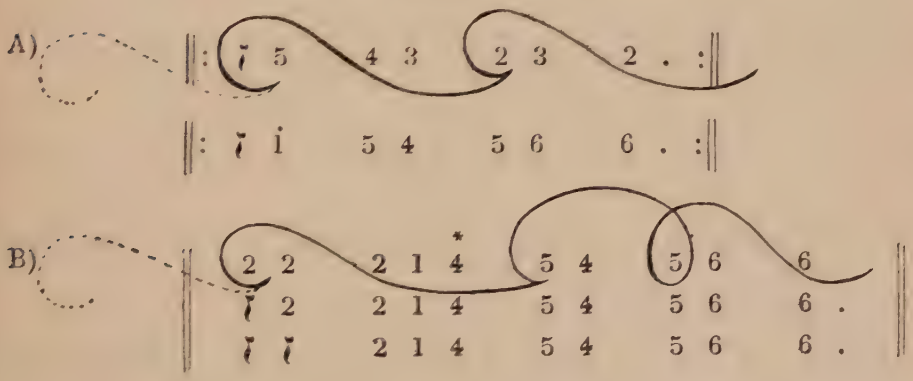
B



a) Pronounce the rest: "*sh*".

b) Hear the rest silently but rhythmically.

Exercise 17.



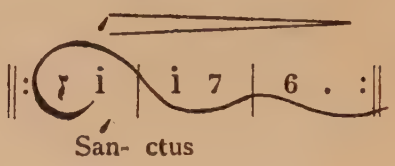
Repeat each example several times without any pause between the repetitions, using the gestures throughout.

---

* A deeper and more flowing curve must be made for a thesis containing a triplex group.

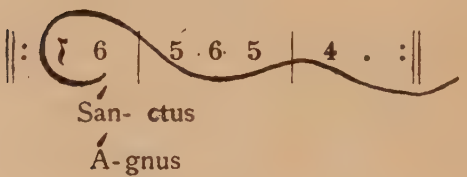
Exercise 18.

A)



B)

C)



Repeat each phrase several times without pausing between the repetitions. Lay the syllables lightly on the melody so that they do not seem to make a dent in the music, but rather as though they *floated* upon it.

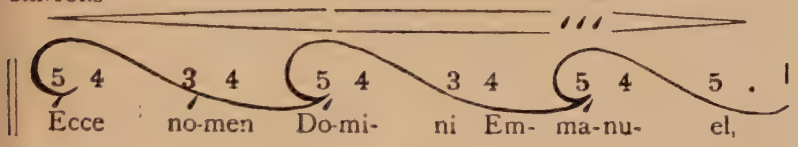
QUESTIONS.

1. Where does the accent come in Latin words of two syllables? On the arsis or the thesis of the rhythmic wave?
2. Where does the accent come in English words of two syllables?
3. What do we mean by *simple rhythm?* What do we mean by *composite rhythm*?
4. In what direction does the melody usually move in an *arsis?* In a thesis?
5. What part of a rhythmic wave expresses the beginnings of words or of phrases?
6. How should the words rest upon the melody?

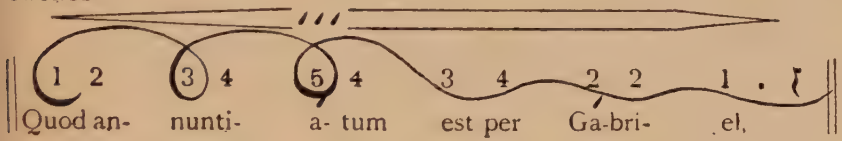
CHRISTMAS ANTIPHON.

Rapid and light.

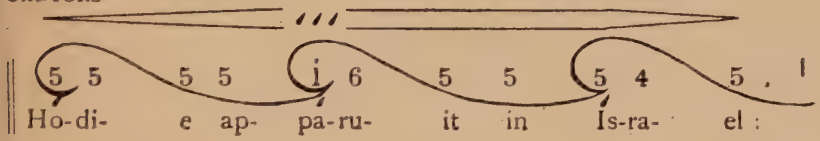
CANTORS



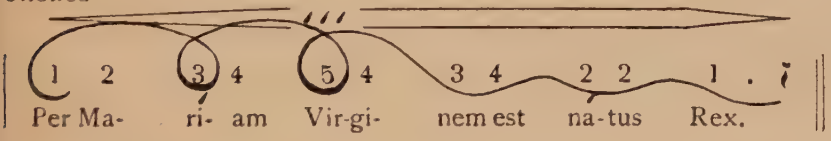
CHORUS



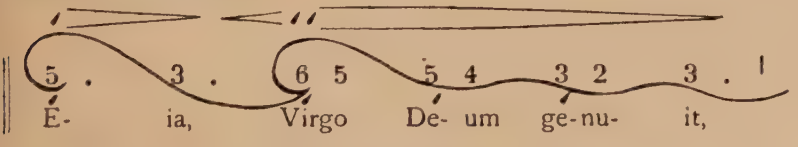
CANTORS



CHORUS



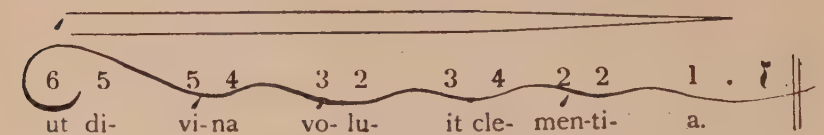
CANTORS AND CHORUS



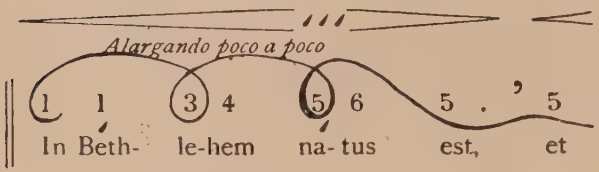
In this antiphon the dynamics have been marked in two ways.

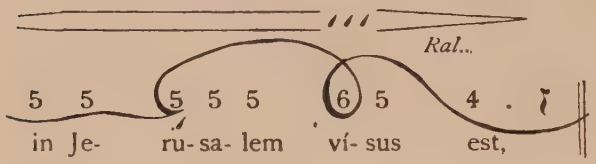
1. With the rhythmic curves (chironomie) which are reinforced in accordance with the increasing crescendo.
2. With the marks of crescendo and diminuendo used in modern music.

It will be noticed that the rhythmic curves give a better idea of the subtlety of these dynamic changes than the modern signs do. Henceforth they alone will be used. The reinforced line will always represent dynamic reinforcement in the tone.

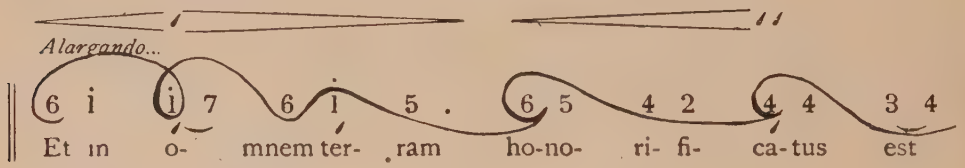


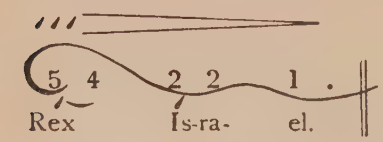
CANTORS CHORUS





CANTORS AND CHORUS





CHAPTER III.

NOTATION.

While the early Christians were in the habit of writing down their thoughts, they apparently were unable to write down their music. The Greeks had indeed invented a system of writing music by means of letters, but this system was not used by the early Christians, and the only way in which the melodies were handed down was by oral teaching and memory. Consequently, it took many years for the chanters to learn all the beautiful melodies used in the liturgy of the Church.

When Pope Saint Gregory established his singing schools in Rome and in the great churches and monasteries throughout the world, it was found to be a most laborious task to commit all this music to memory. After a while the teachers began to mark the syllables with certain signs to help the memory of the pupils, which indicated the place where the melody rose and where it fell. These signs were the same as those with which they marked the accents of the words to indicate the rising and falling inflection of the voice in speaking.

At first these musical signs were extremely simple. A little line drawn upward from left to right (/) showed that the melody rose at that point. The sign was called a "*virga*" or little rod, because of its appearance.

To show where the melody dropped to a lower tone, they used a line sloping downwards from left to right, (\ ) which gradually came to be written as a short horizontal line or point and was called a "*punctum*" (▪).

Soon they began to combine these signs into groups representing several notes. These groups were called "*neums*", from a Greek word which meant something light and spiritual like a breath.

NEUMS. [1]

Each neum had a name. When the punctum came first and was joined to the lower end of the virga (⸝) the combination looked to them like a little foot and

---

[1] The names of the neums need not be committed to memory at this stage. This chapter is intended merely to give a sketch of the historical development of the system of notation now in use in the Church. Each neum will be studied separately in its proper place in the book.

was called a "*pes*" or "*podatus*". When, on the other hand, the punctum followed the virga they called the neum a "*clivis*", meaning a thing bent downward ( ).

Then a third note was added. When the middle note was higher than the first and last notes the neum was called a "*torculus*", meaning something twisted or bent ( ). When the middle note was lower than the other two, the neum was known as a "*porrectus*", meaning a broken line which goes up, down and up ( ).

Three or more ascending notes were represented by a neum called a "*scandicus*" ( ) from the word *scandere* (meaning to climb), because it looked to them like a little stairway. Three or more descending notes were represented by a neum called a "*climacus*" ( ), meaning a ladder.

These neums and others of the same kind were gradually modified in various ways as we shall see later on.

Even with the help of these neums it was still impossible to write out a melody accurately because the neums showed only the general direction in which the melody moved and the number of notes which composed it, without fixing definitely the intervals between the various notes, or their position. A *podatus*, for instance, might represent a second, and that second might be large, like *do-re*, or small, like *mi-fa*; or a *podatus* might represent a third (large, like *do-mi*, or small, like *re-fa*.) Again it might represent a fourth or a fifth, or a sixth.

Consequently, a singer could learn very little from looking at the neums unless he already knew the melody. All that a *podatus* could show him was that there were two notes to be sung of which the second was higher than the first. It was the same with the other neums. They aided the memory if the melody were already known, but it was not possible to read an unknown melody by looking at the neums.

Several attempts were made to supplement the neums. Sometimes letters were written over them to show what interval the neum represented.[1] Again, experiments were tried with making the space between the notes indicate the space between the tones, but none of these attempts were satisfactory until at last lines were introduced to fix the intervals clearly and accurately.

With the introduction of the lines it was found necessary to make slight modifications in the original melodic signs. The *virga*, for instance, when placed on the staff failed to show the exact position of the note, and in order to remedy this defect, they thickened its head until it became a square note . The *punctum*, too, was enlarged from a mere dot until it became a square

[1] See photograph. MS. Montpellier.

note which the singers could read more easily . Moreover, as time went on, the original distinction between the *punctum* (as a low note) and the *virga* (as a high note) fell into disuse, because the staff fixed the melodic relation between the tones, and so, today, single notes, which used to be represented by *virgas* and *punctums* according to their melodic sequence, are represented by *punctums* only.

The lines, when first introduced, were a great improvement upon what had gone before, but they did not solve every difficulty. One further step was necessary before the melodies could be transcribed accurately. Some system had to be invented which would fix the place of the small seconds in the scale (3-4 and 7-$\dot{1}$). For this purpose they placed the letters *C* and *F* on a convenient line of the staff. The former gave the place of *Do*, the latter gave the place of *Fa*. The singer knew that the note on a level with the clef with the note below it formed an interval of a small second, and he could count the other intervals from that point up and down. Gradually these letters came to be modified into the Gregorian clefs as we have them today.

THE STAFF AND CLEFS.

as they appear in the liturgical books.

You will notice that the staff has four lines instead of the five lines used in modern music. The *Do clef* may be placed on any one of the lines, but not a space.

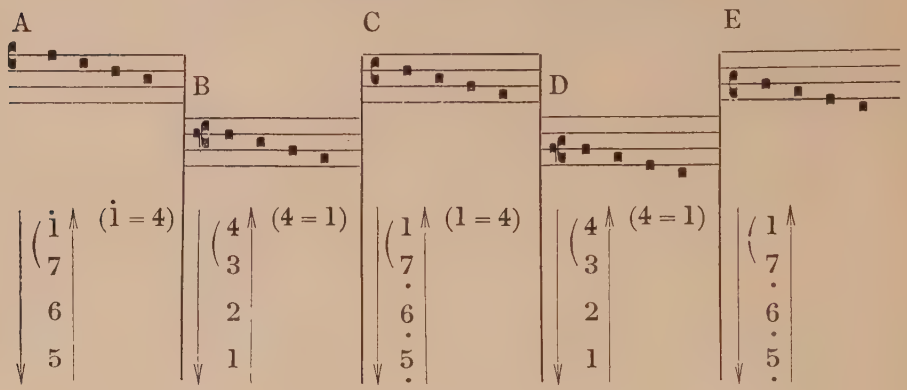
Question: Where would you place the small intervals (3-4; 7-$\dot{1}$) in each of the above examples?

In Example *D* and *E* where would you place the *Do* above the clef? Also the *Do* below the clef?

The Gregorian staff does not attempt to indicate the actual pitch at which a melody is to be sung. The staff and clefs show us only the *relationship between the tones.* The pitch is selected in accordance with the character of the composition and according to the convenience of the voices.

Exercise 19.

Melodic Effect of the Clefs. *(Below)*

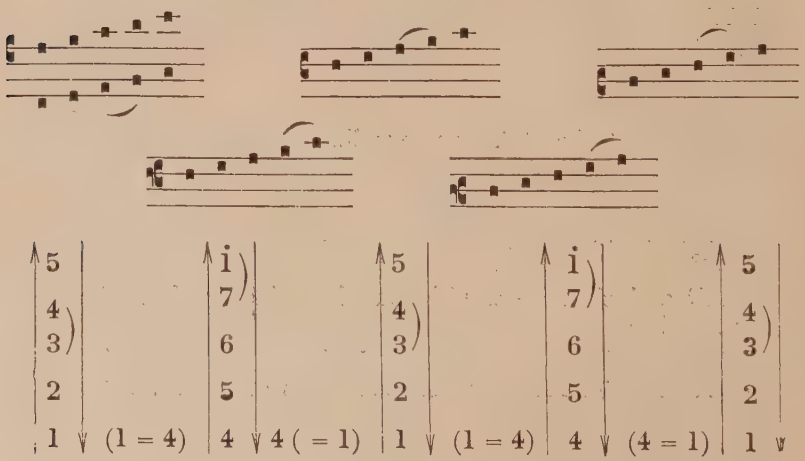


Sing the exercise as follows : i 7 6 5 6 7 i (i = 4) 4 3 2 1 2 3 4 (4 = 1) 1 7 6 5 6 7 1 *etc.*

You will notice that the melody formed by the note on the clef line with the three notes below it is identical whether the *Do* clef be used or the *Fa* clef.

Exercise 20.

Melodic Effect of the Clefs. *(Above)*



Sing the exercise as follows: 1 2 3 4 5 4 3 2 1 (1 = 4) 4 5 6 7 $\dot{1}$ 7 6 5 4 (4 = 1) *etc.*

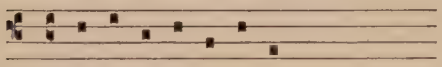
The different effect of these two clefs (Do and Fa) therefore is found in the group of notes above the clef line where the placing of the small seconds is changed by using one or the other of these clefs.

Question: If you wished to make the intervals 4 5 6 7 $\dot{1}$ sound like 1 2 3 4 5 what change would you have to make? Which note would be effected? Do you think that note alone would sound differently, or would the whole series of notes make a different impression on the ear in consequence, like a different color? Sing the five notes in both ways and see what you think.

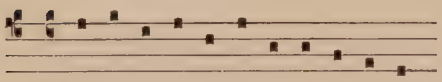
Exercise 21. [1]

A

B



C



Sing these phrases. You will see how much more room we have to finish the lower part of the melody when we put our clef up high. But if the melody ran up very high, then we would put our clef down low, thus:

D

E

[1] Sing each line, first with the Do clef, then with the Fa clef. Notice that the melodies sound alike until we come to the third example (C) where the change of clef shifts the place of the small second. Compare the two versions in your own mind

Write out each of these examples in numbers.

Try to write *Example E* on a four-line staff with the Do clef on the top line. You will notice how many leger lines would be needed and you will understand how much easier it is to move the clef lower down on the staff.

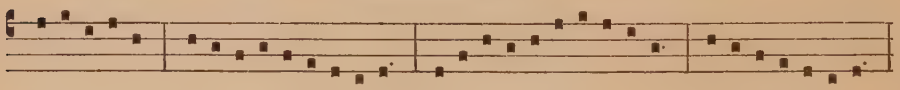
THE SINGLE NOTE.

The Punctum. This is the form which is used almost exclusively in the liturgical books of today for a single note.

The Punctum. Another form which is never used alone but only in a series of descending notes, thus:

The Virga. This is no longer used as a single note, but only as forming part of certain neums, as we will see later.

These notes, wherever they may appear, or whatever may be their shape, are all *equal to one another in time value.* They represent the shortest possible note that exists in Gregorian Chant — namely *one time unit.* Its length is like a short syllable in speaking. In modern music it is usually translated by an eighth-note (♪), but this (♪) cannot be sub-divided into fractions such as sixteenth notes (♬) or thirty-second notes ( ) as could be done in modern music.

Exercise 22.

Name the notes. Then sing them.

Although these single notes cannot be subdivided into fractions they can be *lengthened* in several ways.

1.

Doubled, by adding a dot.

2.

Doubled by placing two notes very close together, so that they sound almost like one long note. There is, however, just a slight sense of there being two notes instead of one, where they are really well sung- an almost imperceptible shade in the voice.

3.

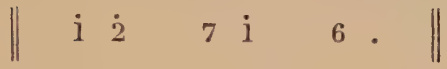
Lengthened slightly, but not doubled, by the addition of a horizontal line. This amounts to a slight ritardando on the note or series of notes upon which it is placed.

Exercise 23 A.

Read from the Kyriale, Page 128, the music only of the *Gloria Patri, Mode 5.*

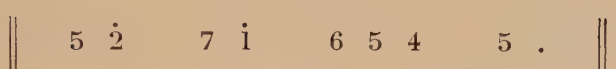
Exercise 23 B.

A.

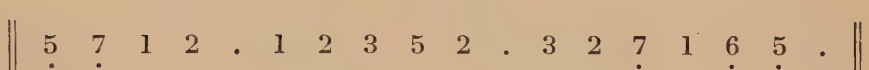


B.

C.

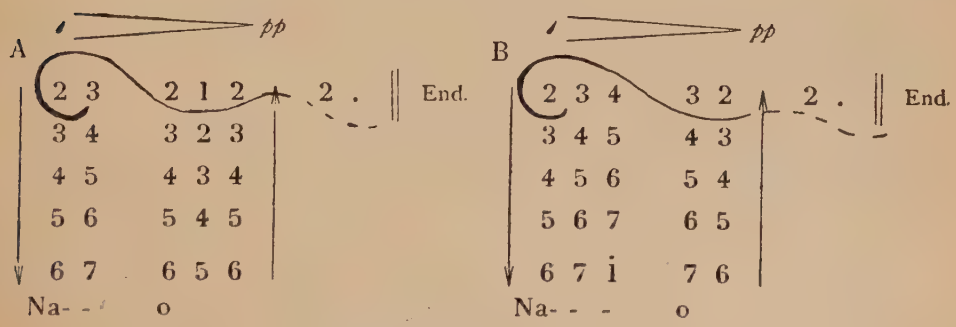


D.



Write out *Lines A, B,* and *C* in punctums on a four line staff, placing the Do clef on the top line. Write out *Line D* in the same manner but placing the Do clef on the third line of the staff.

Exercise 24.



1. Beat time to each group, singing the names of the notes.

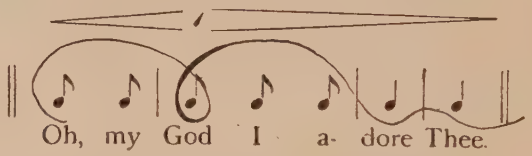
2. Sing with the rhythmic gestures on the vocalise syllables.

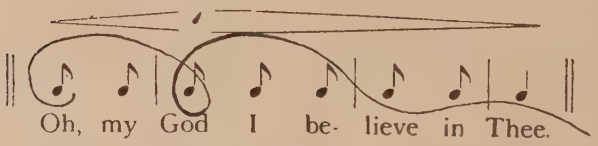
The triplex thesis (in A) must be represented by a longer and deeper curve than would be required by a duplex group. In like manner, the triplex arsis (in B) requires a higher and broader curve than that of a duplex group.

THE RHYTHM OF PHRASES.

While it is important to feel the rhythm of each Latin word, it is still more important to feel the rhythm of several words combined into groups and expressing definite thoughts. The rhythm of each word taken separatelv is not enough. In English, for instance, we do not say:

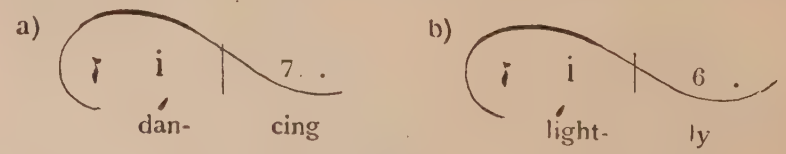
| Oh, | my, | God, | I, | adore, | Thee. |

We say something of this sort:

or



The composite rhythmic wave (2 arses and 2 theses) pulls together all the little separate words into one thought expressed by one rhythmic impulse of the voice.

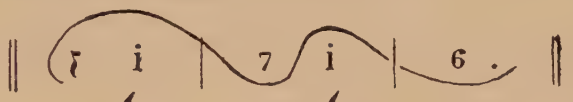
It is the same with Latin. We shall not be satisfied with feeling the rhythm of each separate word but will look for the rhythm of the phrase, — the rhythm which draws together the words into the unity of *one thought* and establishes a close relation between them. Here is an example:



Each word has its own separate rhythm.

Suppose, however, we wish to say: « lightly dancing ». We feel that the words are no longer just two separate words; they have combined to express one thought, and we should unite them rhythmically.

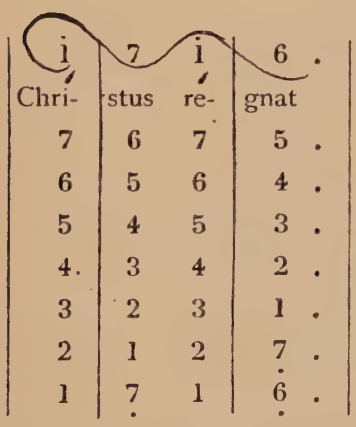
c)



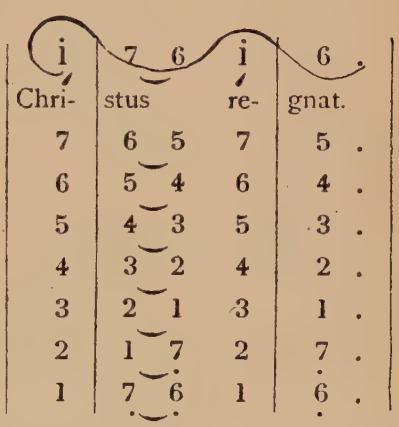
Instead of an arsis and thesis to each word, we use composite rhythm: 1 arsis and 2 theses. On the upward rebound of the first thesis, we lift the accent of the second word. This way of lifting the accent is less jerky and seems to bind the words together instead of separating them.

Exercise 25.

A

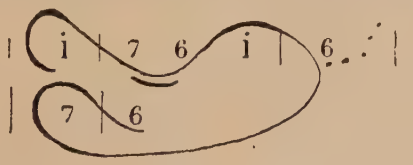


B



Feel how the first arsis sets the whole figure in motion. The accent of "*regnat*" is lifted on the curve that joins the two theses, but in a smooth gentle way, which knits the words together. Before singing *Exercise 25*, make the rhythmic gestures — (one arsis and two theses) — and hear *silently* the accent of "*regnat*" lifted on the upward rebound between the two theses.

In order to get the hand back to the left between the end of one line and the beginning of the next, quickly, smoothly and rhythmically, without any interruption of the movement, the following execution is suggested:



The return movement of the hands takes place during the dot of prolongation of the last 6.

Exercise 26.

Write on the board the following words, with their proper rhythm

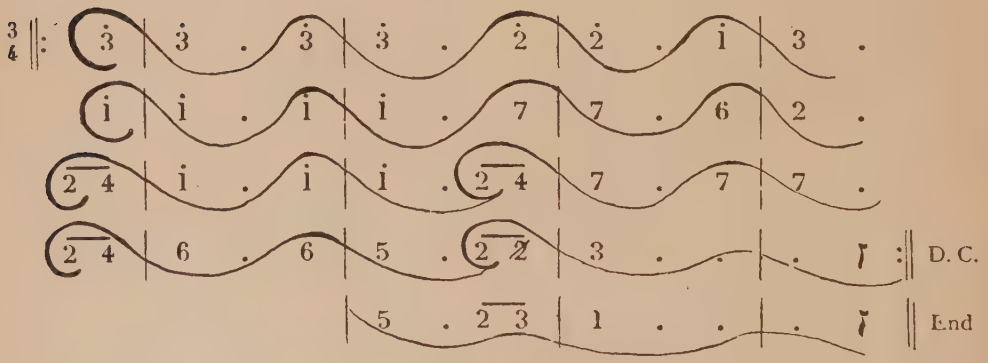
a) as separate words,

b) as drawn together into one thought.

c) Sing them to an appropriate melody which will bring out their melodic accents, and with suitable rhythmic gestures.

1. Ver-bi tu-i
2. Je-su Chri-ste
3. Pa-ter no-ster
4. A-gnus De-i

RHYTHMIC SOLFA. *(Modern Music.)*



Sing this:

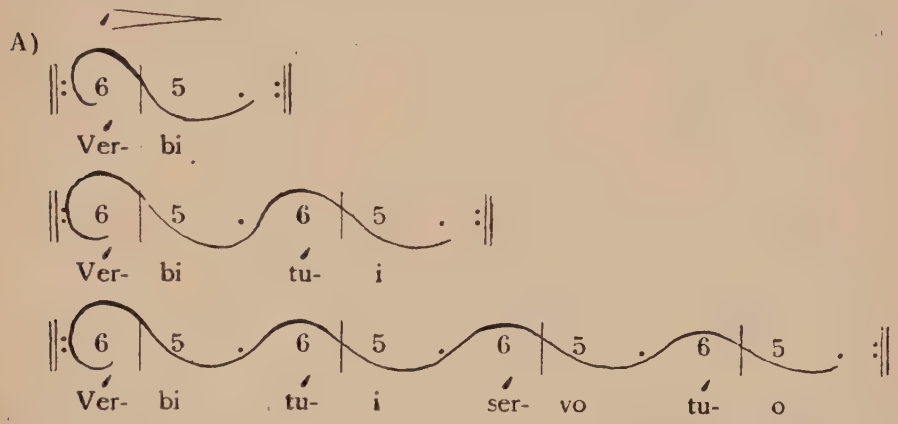
1) Making a curled arsis at each rhythm:

2) As written, with an undulating arsis.

Compare the effect as regards the smoothness of the phrase. Use light scarves to wave the rhythm.

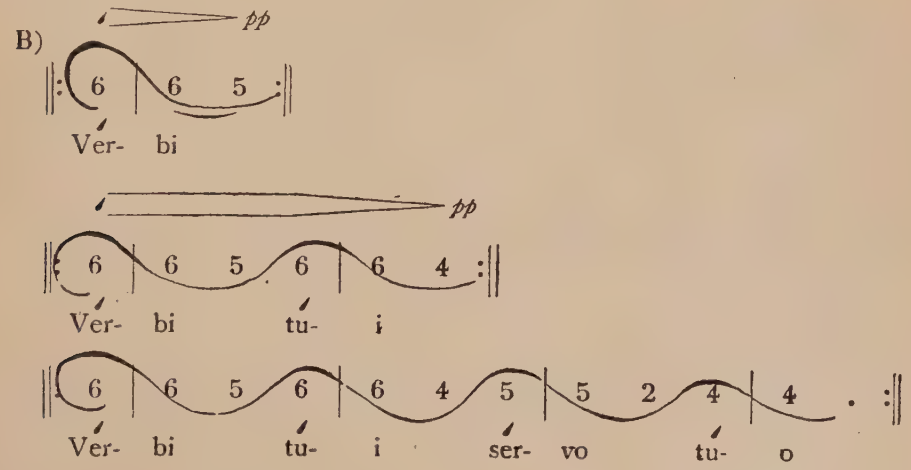
Exercise 27.

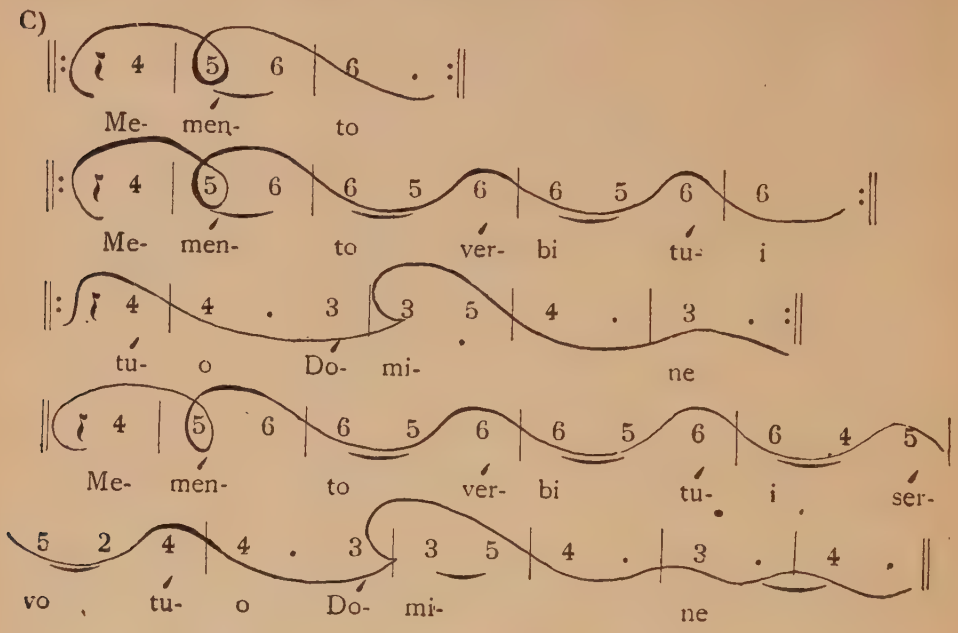
(Rhythmic phrases to lift the accent on the undulating arsis).



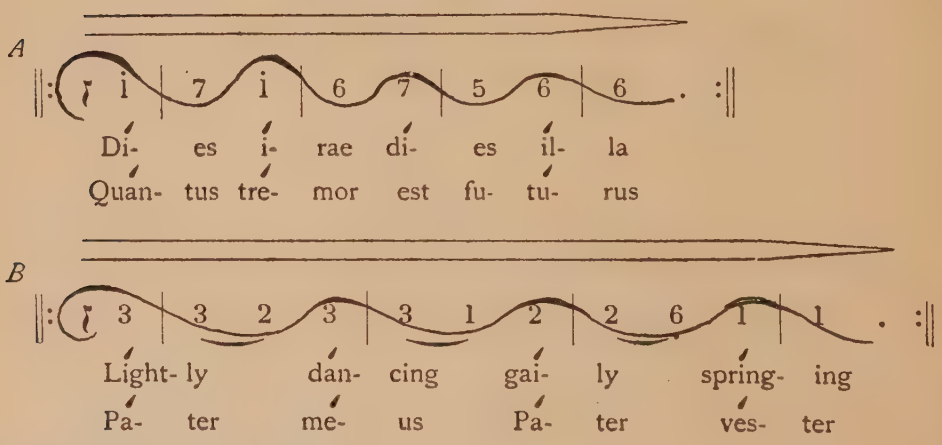
Each line should be repeated at least three times without interruption of the rhythmic swing, before passing to the next line.

In *Section B* the second note of each group, (which replaces the dot in *Section A*) should be sung very lightly, almost in a whisper as, rhythmically, it is a note of mere prolongation — just as is the dot in *A*.





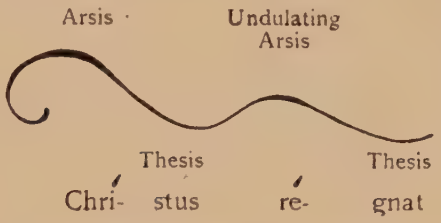
RHYTHMIC PHRASES.



[1] Communion XX Sunday after Pentecost.

This type of rhythm we will call: *undulating rhythm.* Undulating rhythm is the kind which is most often used where we sing phrases with almost as many syllables as there are notes, and where these syllables have to be smoothly united into phrases in order to bring out the thought.

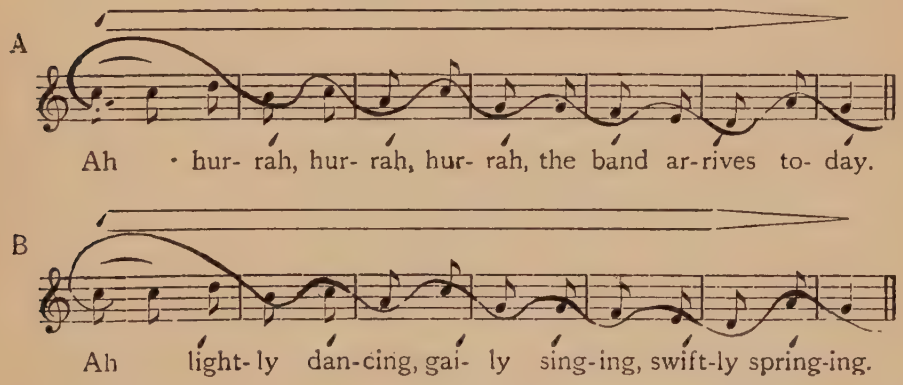
The curve between the two theses in undulating rhythm sometimes has almost the feeling of a secondary arsis, but it never has the power of a real arsis.



The substitution of an undulating arsis for a real arsis smoothes out a phrase. It has also other uses which will appear later.

In *Exercise 10* we sang phrases giving each word its own individual rhythm. We will now repeat these examples giving them the greater rhythm of the phrase.

Exercise 28.



This undulating movement smoothes out the phrase and it becomes a long decrescendo on a series of theses. Notice in *Line B* how the accent of each word is lifted upon the undulating curve between the theses.

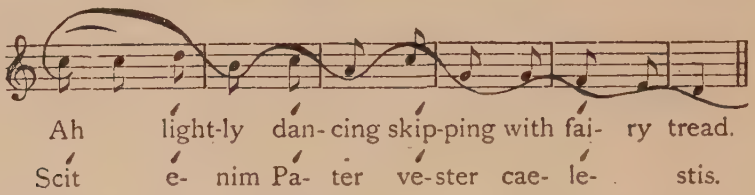
In *Type A* the accent comes on the down curve, and the thesis is comparatively heavy.

In *Type B* each accent is lifted swiftly on the undulating up-curve between the theses, and each thesis therefore drops more lightly than a snow-flake.

This rhythm gives the same impression as the rhythm of words but more smoothly. It is but a shade of difference, — a mere nuance — but these delicacies are the things that make the charm of Gregorian Chant — as of all great art.

Sing the phrases as in *Chapter II.* Then repeat them as above and feel the charm of that light undulating motion. Rise slightly on the toes at each arsis, making the rhythmic gestures throughout. Repeat with scarves or flags.

C

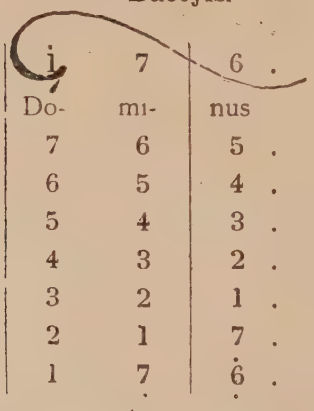


This is a mixture of *Types A and B*, of accents on the arsis and accents on the thesis. Which words have their accents lifted on the up-curve? Which have their accents on the down-curve?

Try to sing this phrase so that there shall be no jerks or jars — but rather like stroking a piece of velvet. Let the tone quality of the voices be also like velvet. Repeat *Type C* many times, particularly with the Latin words.

Exercise 29.

Dactyls.



Words of three syllables like Dominus, with the accent on the first syllable, are called *Dactyls.*

The Rhythm of Thoughts.

Two separate words.

A

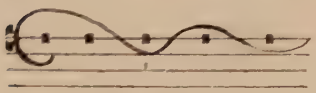
De- us
San- ctus
Pa- ter

B

Do-mi- nus
Spi- ri- tus
Dex-te- ra

C

Do-mi- nus De- us
Spi- ri- tus San- ctus

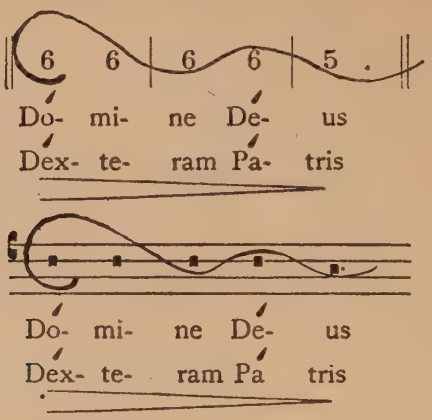


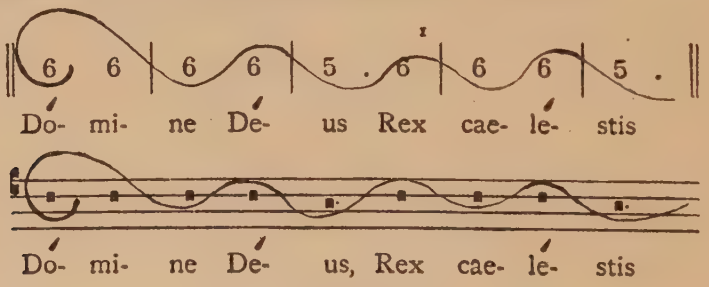
Do-mi- nus De- us
Spi- ri- tus San-ctus

Exercise 30.

One Dactyl and one Spondee.

1	7	6	1	6 .
Do-	mi-	nus	De-	us
7	6	5	7	5 .
6	5	4	6	4 .
5	4	3	5	3 .
4	3	2	4	2 .
3	2	1	3	1 .
2	1	7	2	7 .
1	7	6	1	6 .

Ambrosian Gloria.

Notice in this phrase from the *Ambrosian Gloria* that the melodic accent is not higher than the notes which come before it. It is sufficient if this accent be higher than the note which *follows* it. We shall find many similar examples, and we may apply this principle in writing our own melodies.



Rhythmic Dictation. [2]

Listen to the following phrases and give the proper rhythmic gestures :

Glo-ri-a tu-a
Fi-li-us Pa-tris
Pa-ter no-ster
A-gnus De-i

[1] Be careful to give this triplex thesis its full time value by making a more sweeping gesture than for the duplex groups which surround it.

[2] Suggestions for teachers will be embodied in a separate collection of graded exercises.

Write a melody for the following :

Ple-ni sunt cae-li

Ple-ni sunt caeli et terra

Mark the accents over your words and mark the rhythm over the whole composition.

Game of Chironomy.

The game may now be played with undulating rhythm, but no phrase longer than the following will be allowed at present :

Rhythmic Ear Tests.

Continue the ear tests as in Chapter 2. Should the class be sufficiently experienced, the teacher may place several children at the board to mark the chironomy as she sings. Begin by giving a preliminary hearing of the phrase; at the second hearing the children will mark the curves as rapidly as the teacher sings.

Naturally these exercises must be confined to short phrases.

The game of chironomy and the rhythmic ear tests should be continued throughout the whole year's work, and elaborated more and more until a quick and sensitive perception of melodic outlines is attained by the children.

Questions.

1. In what way did the early Christians hand down their beautiful melodies from generation to generation?
2. What did the teachers do to help the memories of the singers?
3. What were some of the disadvantages of the *neums?*
4. What system was at last adopted and in what ways did it improve upon the original melodic signs?
5. Describe the staff and clefs in the liturgical books of today.
6. What had to be done to the *punctum* and the *virga* to make them clearly legible when placed on the staff?

7. Is there any difference in time value between the different forms of the single note? Write out three forms of the single note. Why are they shaped differently?

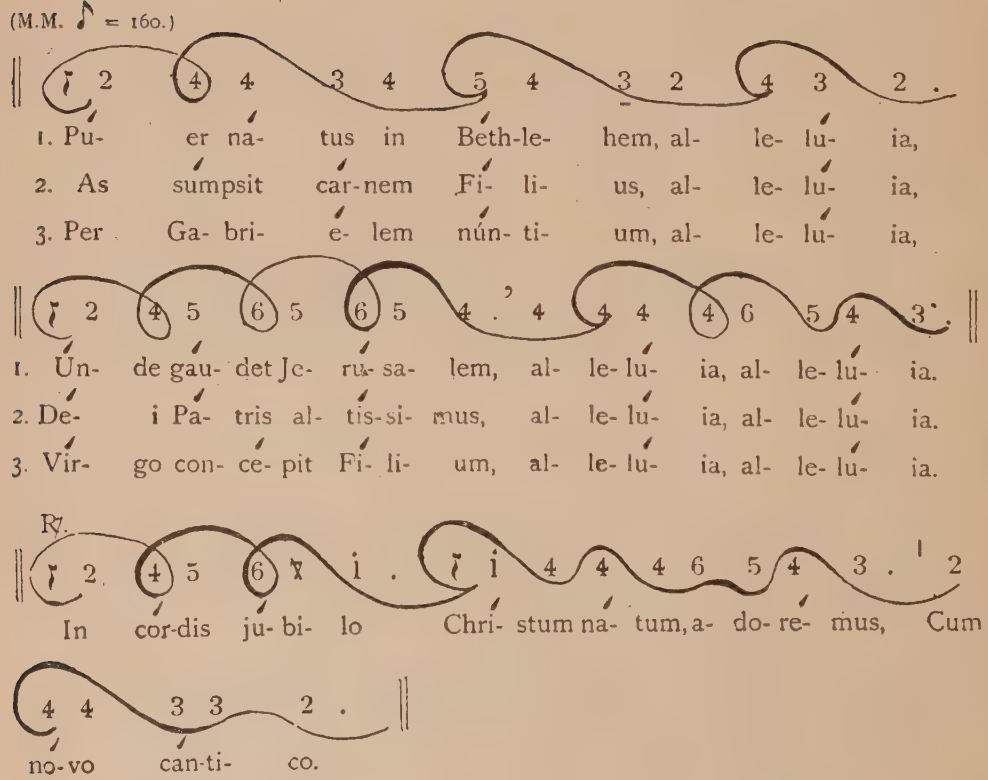
8. What is the shortest possible note in Gregorian Chant? Can you lengthen it? How? Name more than one way.

9. Which is more important: the rhythm of words or the rhythm of phrases?

10. What is the effect of undulating rhythmic waves as compared to the constant repetition of the curled arsis?

11. Give an example of a spondee. Give an example of a dactyl.

CHRISTMAS HYMN.


(M.M. ♪ = 160.)
1. Pu- er na- tus in Beth-le- hem, al- le- lu- ia,
2. As sumpsit car-nem Fi- li- us, al- le- lu- ia,
3. Per Ga- bri- e- lem nún- ti- um, al- le- lu- ia,
1. Un- de gau- det Je- ru- sa- lem, al- le- lu- ia, al- le- lu- ia.
2. De- i Pa- tris al- tis-si- mus, al- le- lu- ia, al- le- lu- ia.
3. Vir- go con- ce- pit Fi- li- um, al- le- lu- ia, al- le- lu- ia.
℟.
In cor-dis ju- bi- lo Chri- stum na- tum, a- do- re- mus, Cum
no- vo can-ti- co.

4. Tanquam sponsus de thalamo, alleluia,
Processit Matris utero, alleluia, alleluia. ℟. In cordis.

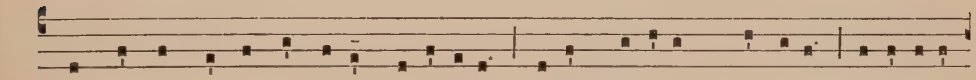
5. Hic jacet in praesepio, alleluia,
Qui regnat sine termino, alleluia, alleluia. ℟. In cordis

6. Et Ange-lus pastó-ribus, alle-lú-ia, Revé-lat quod sit Dóminus, alle-lú-ia,

alle-lú-ia. ℟. In córdis.

7. Réges de Sába véni-unt, alle-lú-ia, Aurum, thus, mýrrham ófferent, alle-lú-ia,

alle-lú-ia. ℟. In córdis.



8. Intrántes dómum ínvi-cem, alle-lú-ia, Nóvum sa-lútant Príncipem, alle-lú-ia,

alle-lú-ia. ℟. In córdis.

9. De Mátre nátus Vírgine, alle-lú-ia, Qui lúmen est de lúmine, alle-lú-ia,

alle-lú-ia. ℟. In córdis.

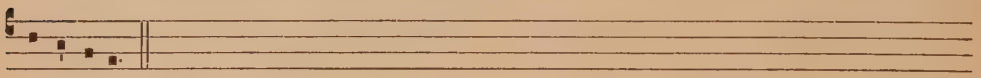
10. Sine serpéntis vúlnere, alle-lú-ia, De nóstro vénit sánguine, alle-lú-ia,

alle-lú-ia. ℣. In córdis.

11. In cárne nóbis símilis, alle-lú-ia, Peccáto sed dissímilis, alle-lú-ia,

alle-lú-ia. ℣. In córdis.

12. Ut rédderet nos hómines, alle-lú-ia, Déo et síbi símiles, alle-lú-ia,



alle-lú-ia. ℣. In córdis.

13. In hoc natáli gáudio, alle-lú-ia, BENEDICÁMUS DÓMINO, alle-lú-ia,

alle-lú-ia. ℣. In córdis.

14. Laudétur sáncta Tríni-tas, alle-lú-ia, DÉO DICÁMUS GRÁTIAS, alle-lú-ia,

alle-lú-ia. ℣. In córdis.

CHAPTER IV.

RHYTHM AND TIME

When we speak of *rhythm* we mean the great waves of sound that rise and fall, always moving, and moving in an ordered way, like the waves of the sea, like the nights and the days, like the seasons of the year. In music, we already know how to picture the rhythmic wave with its arsis and its thesis.

Four Rhythmic Waves.

When we speak of *time* we mean something different, something smaller which seems to pulsate within the rhythmic wave, just as our hearts pulsate in our bodies. Our hearts go on beating quietly, evenly, even when our bodies move to the rise and fall of the greater motions of rhythm. It is the same with time as it pulsates within the rhythm.

1. The smallest possible kind of rhythmic wave, (one might almost call it a rhythmic ripple) is the kind we studied in *Chapter I* which carries only one note to an arsis and one note to a thesis.

Simplex Time.

(One note to an arsis and one note to a thesis)

A

In *A*, we have four rhythmic waves, each wave composed of *one arsis and one thesis.* The *rhythm*, therefore, is *simple* (See Chapter 3).

Each rhythmic wave carries only *one note to an arsis and one note to a thesis.* The time, therefore, is *Simplex.* [1]

[1] Temps Simples.

In *simplex time*, the rhythmic waves always overlap the measures — that is to say, the rhythmic wave begins on the end of the measure and the measure begins on the end of the rhythmic wave, like the links in a chain. The reason for this we shall study later.

The more usual form in the Gregorian Chant is the rhythmic wave which has more than one note to an arsis, and more than one note to a thesis. This is called *Complex Time.* [1]

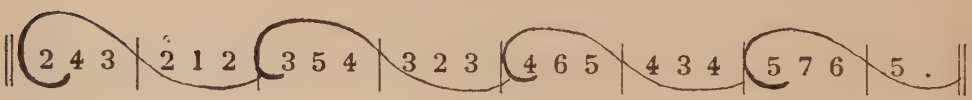
Complex Time.

(More than one note to each arsis and thesis,

B. — Duplex Groups.

In *Example B*, we have our four rhythmic waves (simple rhythm) but each wave has grown larger and more powerful than in *Example A*. They are no longer like ripples on a lake, but like the strong sea waves which sweep along carrying without difficulty the duplex or triplex time groups.

C. — Triplex Groups.



In *Example C* the rhythmic wave is still larger and more powerful than in *Example B* as it has to carry *triplex time groups* in each arsis and in each thesis, except in the last thesis which is duplex.

In complex time, the rhythmic waves are larger than the measures (or time groups) and stretch from measure to measure, binding these together into a rhythmic relation; an arsis-measure contrasted with a thesis-measure; and this puts life and character into the series of time groups.

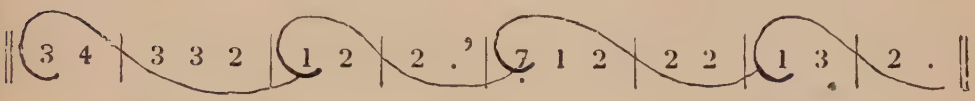
In each of the foregoing examples we have had four simple rhythmic waves. The examples are, therefore, *all alike as regards their rhythm.*

What has been different in each one has been its *time*, — that pulsation which goes on constantly *within the rhythm.* Let no one, therefore, confuse *time* with *rhythm.* They are two distinct things.

---

[1] Temps Composé.

D. — Alternating Duplex and Triplex Time Groups.



In *Example D* we still have our four rhythmic waves (simple rhythm) but the duplex and triplex time groups succeed each other freely according to the taste of the composer.

We should feel clearly, in singing the foregoing examples, this steady, large, flowing movement of the rhythm, and then deep down, below the surface, the *time* moving, pulsating, *inside* the rhythm.

Rhythm has a tremendous life and power of its own and it is the rhythm which makes the time groups move along this way or that, sometimes carrying them upward in a lively, springy way on an arsis, sometimes letting them drop down gently of their own weight on a thesis.

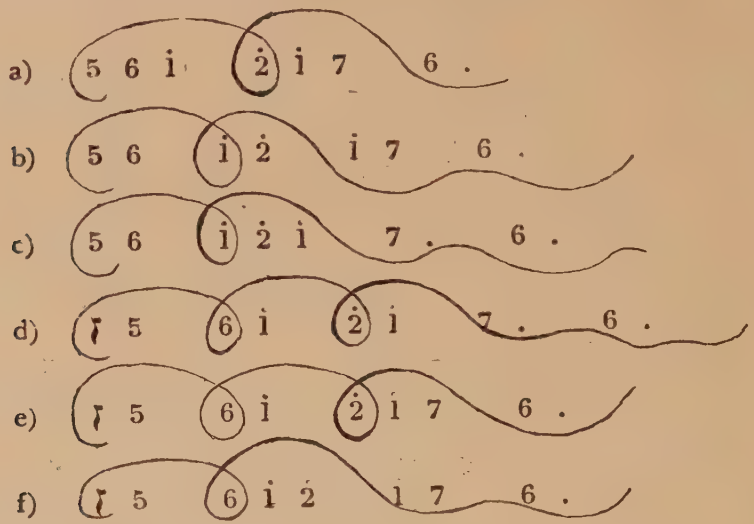
Repeat *Examples A, B, and C.* In singing them feel particularly the difference in power between them. Rise on the toes at each arsis throughout the exercise and use light scarves to wave the rhythm. Notice the small rhythmic outline of the little ripples in *Example A*, and the great powerful waves of *Examples B and C.* Yet they all have the same rhythm, the same movement.

When, therefore, we say that Gregorian Chant is not broken up into even measures we do not mean that it has no *time.* On the contrary, it has a sort of light pulsation which is going on quietly and almost imperceptibly, like an angel's footsteps. This pulsation must never be heavy or jerky. An angel's footsteps have no weight at all, because he has no body. His footsteps are purely spiritual footsteps. We, too, can sing with angel's footsteps if we are careful to let the duplex and triplex time groups exist *in our minds only.* We should *think them*, but not out loud, lest there should come ugly jars and jerks where the angel's footsteps fall. These time groups should be like a secret which we *know and feel*, but never *tell.*

Example.

Sing these seven notes. They are dead, inert things, if we sing them as they are written, and we can hardly help grouping them in some way or other in our own minds.

Some of us will hear them in one way, some in another:

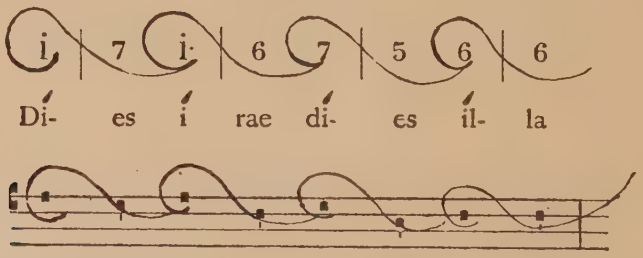
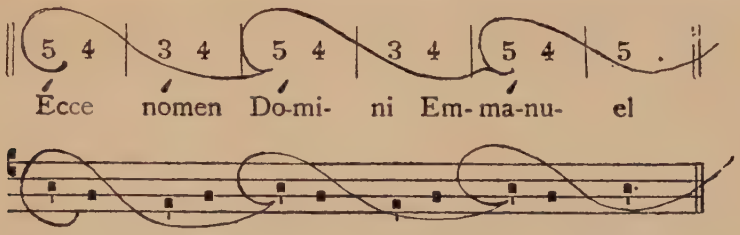


Which is the prettiest?

What makes them sound so different, one from the other? These phrases are all made up of the same notes in exactly the same order.

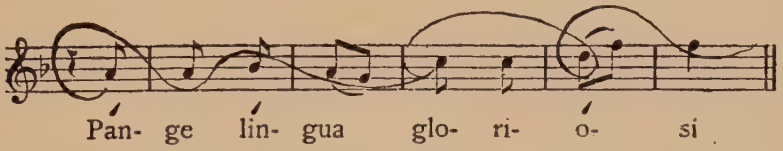
The only thing that has changed is the *grouping* of the notes — a purely spiritual thing which happens in our own thoughts — some feeling which makes us know the points where the angel's footsteps have passed.

This place is called an *ictus* or rhythmic support.

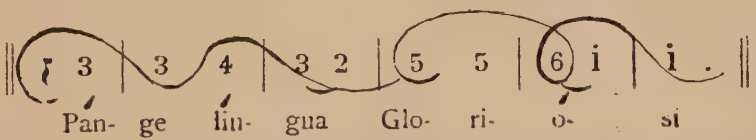
The place of the ictus, in *simplex time*, is always on the thesis of the rhythmic wave.

The place of the ictus, in *complex time*, is on the first note of every time group; that is on the note which would come after the bar line in modern music.

The bars help us to find the grouping of the notes in modern musical notation and in the number notation. In Gregorian notation there are no bars to show the time groups. The bars are only used at the end of phrases. We must, therefore, find the ictus points in some other way.

Look at the above examples and you will notice a little mark placed under the notes which correspond to the angel's footsteps. These marks have been placed there by the Benedictine Monks to guide us where we might be in doubt. With the help of these marks it becomes quite easy to group the notes in our own thoughts.

Open the Kyriale at Page 138. Look at the first line of the hymn : *Pánge língua gloriósi.* Hear its melody silently. If written in modern music, the melody would appear thus :



or in numbers the melody would appear thus :



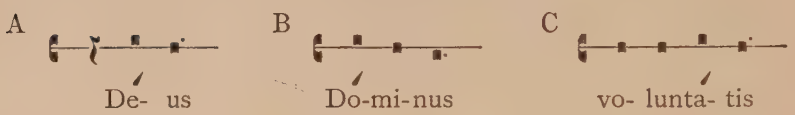
You see from this example that the ictus marks correspond to the first note in a measure of modern music.

Look now at the placing of the accents. We see that the accents sometimes coincide with the ictus as in the word "*gloriósi*", but at other times, the accents and ictus alternate, as in the words "*Pánge língua*", the accent being on the first syllable and the ictus being on the second. The reason for this will be studied later. Meanwhile let no one confuse an ictus with an accent. They fill a different purpose. The accent is the *life of a word* or of a phrase; the ictus shows us the grouping of the notes (whether duplex or triplex).

There are a few simple rules which will also help us.

1. All notes with dots (that is, doubled in length) have a rhythmic ictus. In our books these dotted notes are not even marked with an ictus because we are supposed to know that the angel's footsteps *always* fall upon those notes. (▪·)
2. The ictus always falls either every second or every third note, because it is the rhythmic support between the time groups.
3. Two adjacent single notes cannot both have an ictus. There must be either one note between the ictus marks (making a duplex group) or two notes between them (making a triplex group).

Exercise 31. [1]



Mark the ictus in the above examples.

Which is *simplex time?* Which is *complex time?*

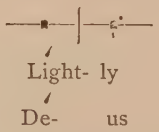
Mark the rhythmic waves in *Exercise 31.* Which time groups are duplex and which are triplex?

How should we sing the ictus? With heavy stamping feet like soldiers marching down the street, or should we touch them so lightly that it would not disturb the reveries of a fairy?

Sing the above examples in both ways and see which sounds best.

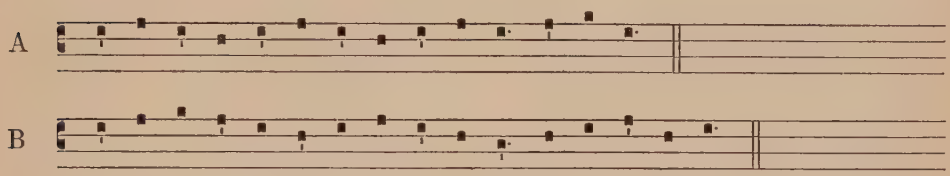
---

[1] *Simplex time.* Notice that in modern music the note which comes after the bar line is a *down beat* and is often stressed. In Gregorian chant this is not the case. In simplex time the ictus is indeed on the down-curve (the thesis of the rhythmic wave), but it must not be stressed; on the contrary, it must arrive lightly like a feather or a snowflake; as it does in such words as.



Complex time. In *complex* time, the accent can come either on an arsis or on a thesis. Even when it comes on the down curve or thesis, it still remains smooth, quiet, — a mere nuance, — never a material thing of weight or of stress.

Exercise 32.



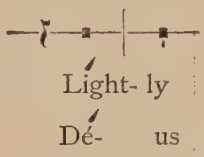
Read this exercise, looking at it attentively and *hearing* the time groups silently, making a picture to yourself of the whole phrase, before beginning to sing.

Notice how the ictus marks suggest clearly the arrangement of the time groups.

Copy the above in modern notation and in number notation.

Remember that these ictus marks do not mean that the note is *accented.* On the contrary, it is often lighter than the note which bears the accent, as in *Example A* which follows:

A — *A light Ictus.*



B — *A heavy Ictus.*

In A, the accent and the ictus do not fall on the same note. In B they fall together. We see, therefore, that an *ictus* and an *accent* are two separate things, Let no one, therefore, make the mistake of confusing an *ictus* with an *accent.*

Exercise 33.

a) The Lamb's high banquet we await.

b) Earth is singing, heaven is ringing.

c) Humbly I adore Thee, Deity unseen.

In each word of two syllables, mark the accents above and the ictus below. Which of these words have a light ictus and which have a heavy ictus?

In singing Latin, we must remember that a "heavy" ictus is never heavy as it would be in English, because Latin is a smooth language. The syllables are all smoother, lighter, and more legato than in English.

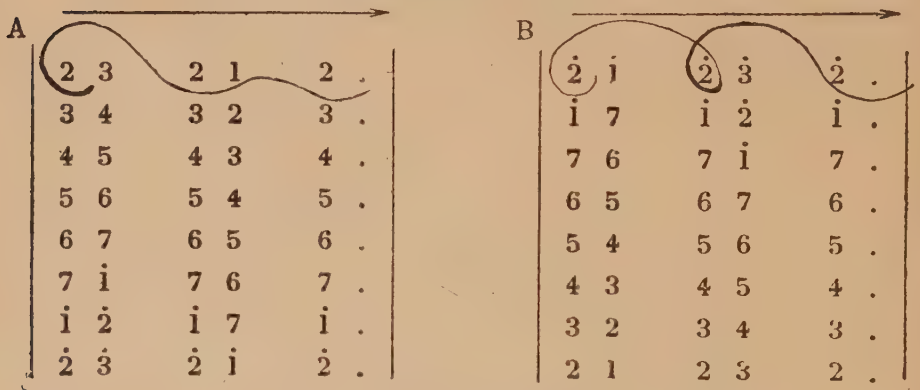
Repeat Exercise 23. (Chapter 3). It must be sung so smoothly that the grouping of the notes is felt and thought, but not at all stressed. The voices should be as soft as velvet and as legato as an orchestra of violoncelli.

Remember to make a broader curve for all the triplex groups. Otherwise the notes will be crowded and sound like a modern triplet. This should never be done in Gregorian Chant. In order to avoid this common fault, begin by singing all the triplex groups with a slight *rallentando*, and the duplex groups with a slight *accellerando.*

Remember that if we simply *think* the grouping of the notes correctly, it will be sufficient without any outward stress. We should carefully avoid heavy jerks at the junction of the groups, and indeed the less you *hear* the grouping the better, provided you *know* what it is.

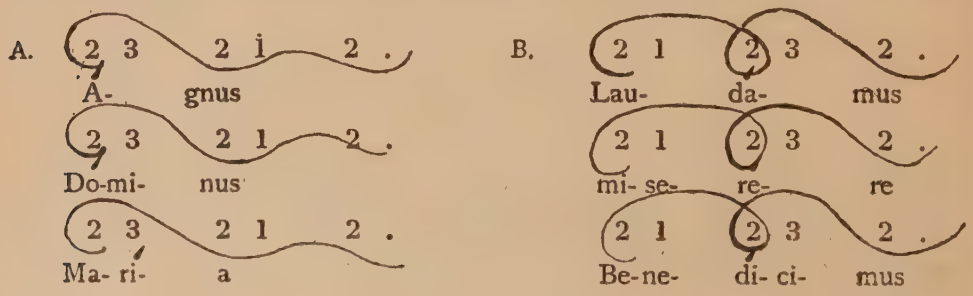
Exercise 34.

(by Dom Mocquereau).



Sing briskly but smoothly on the syllables Na-o-u, using scarves.

When perfect smoothness has been attained with the vocalise syllables, repeat the exercise with words, as follows :



These syllables must float upon the melody without marring its even flow.

Write out the first line of *Exercise 34* in Gregorian notation, marking the place of the *ictus*.

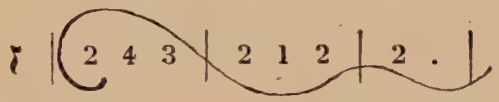
Game of Transformations.

(The object of this game is to see what funny things can be done to a melody by moving the place of the ictus).

The game is played in this way:

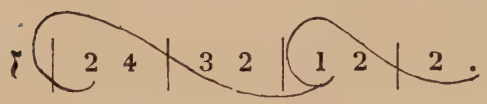
The teacher writes or dictates a melody with the correct ictus marks. The children will each write as many transformations as possible, by changing the place of the rhythmic ictus, without, however, altering the position of the notes themselves. For instance:

The original phrase.

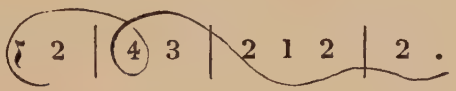


Transformations.

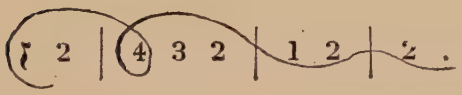
1)



2)



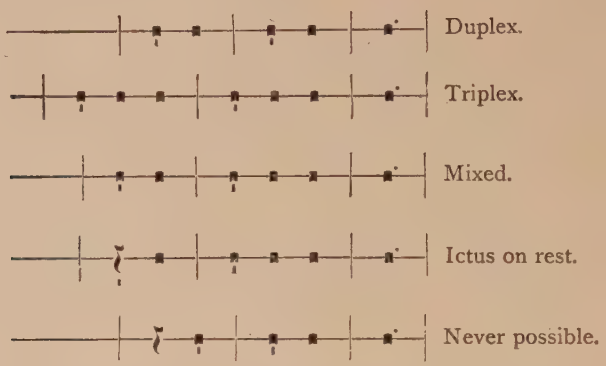
3)



Each game must end by singing the melody in its original form with correctly placed ictus marks.

In making transformations, the ictus may be placed so as to form duplex groups, or triplex groups, or a mixture of both. Again it may be placed on a *rest* (see example) but this is only allowable at the beginning of phrases.

Examples.



Remember that two adjoining notes cannot both have an ictus.

The Sanctus.

Seven hundred years before the birth of Our Saviour, God allowed the great prophet Isaias to see a vision of Heaven. In this vision the prophet beheld the Lord sitting upon a high throne, and on his train stood the Seraphim. Each of the Seraphim had six wings: With two he covered his face, with two he covered his feet, and with two he flew. And they cried out, one to another, saying:

" Holy, Holy, Holy, Lord God of Hosts!
The whole world is filled with His Glory! "

When we sing the *Sanctus* at Mass, we use the words of the Seraphim and unite our praise to theirs.

After the ascension of Our Saviour, God allowed his beloved apostle, John, to see a vision of Heaven. He, too, beheld the great throne, and upon it, *One* sitting. A rainbow shone round about the throne, bright like an emerald. Around the throne were four and twenty seats, and upon the seats sat four and twenty ancients clothed in white garments. On their heads were crowns of gold.

Seven lamps burned before the throne. These were the Seven Spirits of God. Around the throne were four living creatures full of eyes, and they never rested day or night, but always kept saying:

" Holy, Holy, Holy, Lord God Almighty,
Who was, and Who is, and Who is to come! "

While these living creatures gave glory, honor and benediction to Him Who sits on the throne, and Who lives for ever and ever, the four and twenty ancients fell down before Him and adored Him, and they cast their crowns before the Throne, saying:

"Thou art worthy, O Lord, our God, to receive glory and honor and praise, because Thou hast created all things, and for Thy will they were created!"

And all the Angels stood round about the throne with the ancients and the living creatures, and they fell down upon their faces before the throne and adored God, saying:

"Amen! Benediction and glory, wisdom and thanksgiving, honor and power and strength be to our God for ever and ever!"

And another angel who held a golden censor stood before the altar; and much incense was given him that he might offer the prayers of all the Saints upon the golden altar which stands before the throne of God. The smoke of the incense with the prayers of the saints ascended before God from the hand of the angel.

Thus will our prayers ascend, and our adoration rise as incense before the altar when we unite our voices to those of the Seraphim in the celestial hymn:

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Holy, Holy, Holy, Lord God of Hosts

Pleni sunt caeli et terra gloria tua
filled are both Heaven and earth with Thy glory.

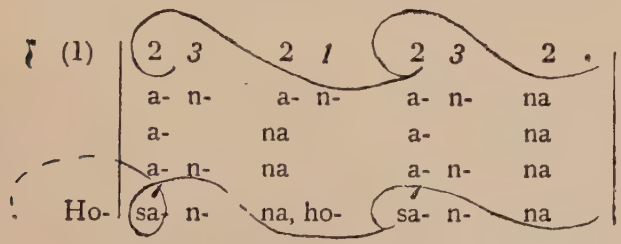
Hosanna in excelsis
Hosannah in the highest

Benedictus qui venit in Nomine Domini
Blessed is He who comes in the name of the Lord

Hosanna in Excelsis!
Hosannah in the highest!

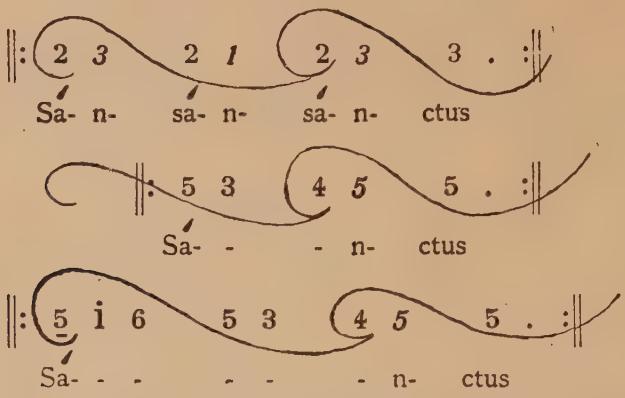
Preparatory Exercise for the Sánctus

The word: Hosánna



The word: Sánctus.

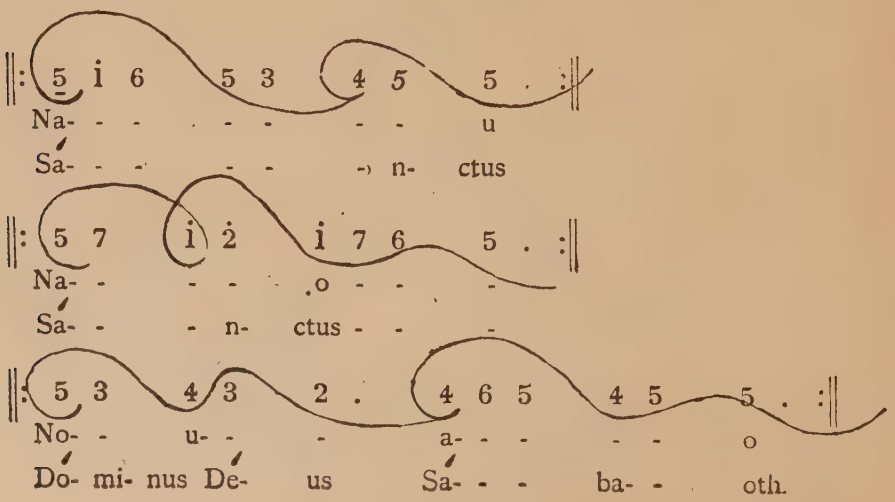
B.



The nasal sound of the "n" must be the pure consonant sound without any vowel before or after. It must be very lightly laid on the melody without breaking the legato of the phrase.

Particular care must be taken that the *double n* of *hosanna* be pronounced crisply, though smoothly. Both *n*s should be clearly heard. The second line is given as a contrast that the single *n* may be heard and the double *n* of the following line compared. They must sound different, so that we may know which is meant to be a doubled *n*.

C. *Vocalise.*



In each line the vocalise should be sung until perfect smoothness and legato is attained. Then sing the words, being careful not to let the syllables make any indentation in the melodic line, but on the contrary, be laid lightly on the melody as though floating on it. Care should also be taken that the triplex groups be not unduly hurried to sound like modern triplets.

Study of the Sanctus.

Study each phrase as follows:

a) Look at the melody and hear it silently while making the rhythmic motions with both arms.

b) Sing it on the syllable *Nu*, with rhythmic gestures of the right hand only.

c) Look again at the melody of each phrase in silence, but this time hearing the Latin syllables lightly floating on the surface of the melody.

d) Sing the phrase again with words and music.

When the *Sanctus* has been studied in this manner, sing it freely without gestures, placing yourself in spirit among the Angels who stand in the rainbow light around the Throne of God.

The Singing of the Sanctus.

The word *Sanctus**, up to the asterisk, should be sung by the Cantors. (Two, or four, good voices should be selected, preferably boys.) The full chorus should sing the words mentally so that all are ready to enter like one single voice at the proper moment, on the second *Sanctus*. Pause after the words "*Hosanna in excelsis*". Kneel and adore Our Lord during the Elevation, uniting yourself with the angels, the ancients and the living creatures who adore Him before the throne in Heaven.

After the Elevation, at a sign from the choir-master, begin very softly the *Benedictus*. Keep the tone in your mind on which you ended (5), so that you can begin to sing the *Benedictus* on that same tone, true to pitch, without any prompting from the organ.

QUESTIONS.

1. What do you mean by *rhythm?* What do you mean by *time?*

2. What is the difference between *simplex time* and *complex time?*

3. In complex time how many kinds of groups can we have?

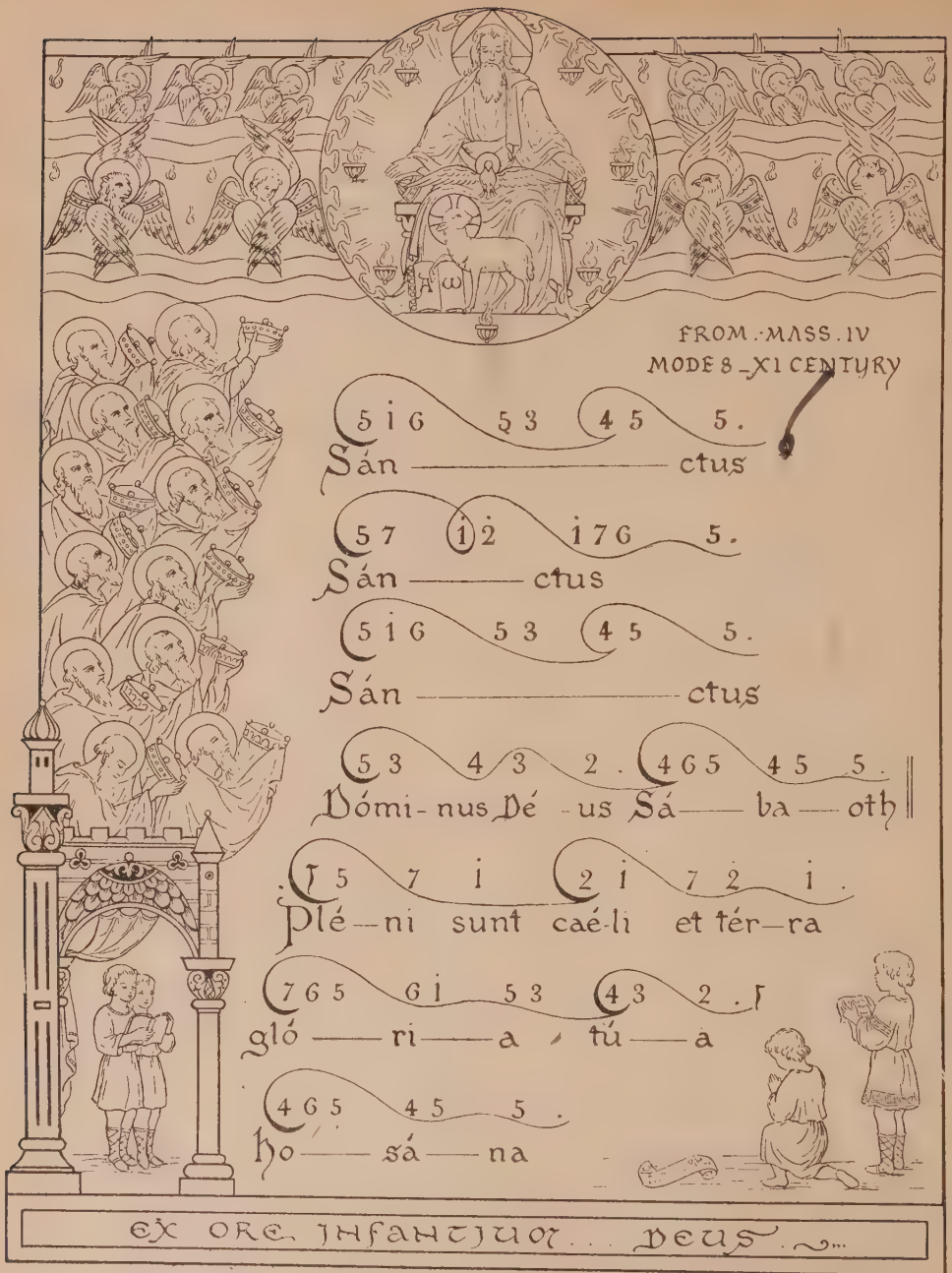
4. If we use *duplex groups*, how many notes would there be in one rhythmic wave? How many notes would there be if we used *triplex groups?*

5. How can we distinguish the time groups in modern music? How can we recognize them in our Gregorian Kyriale?

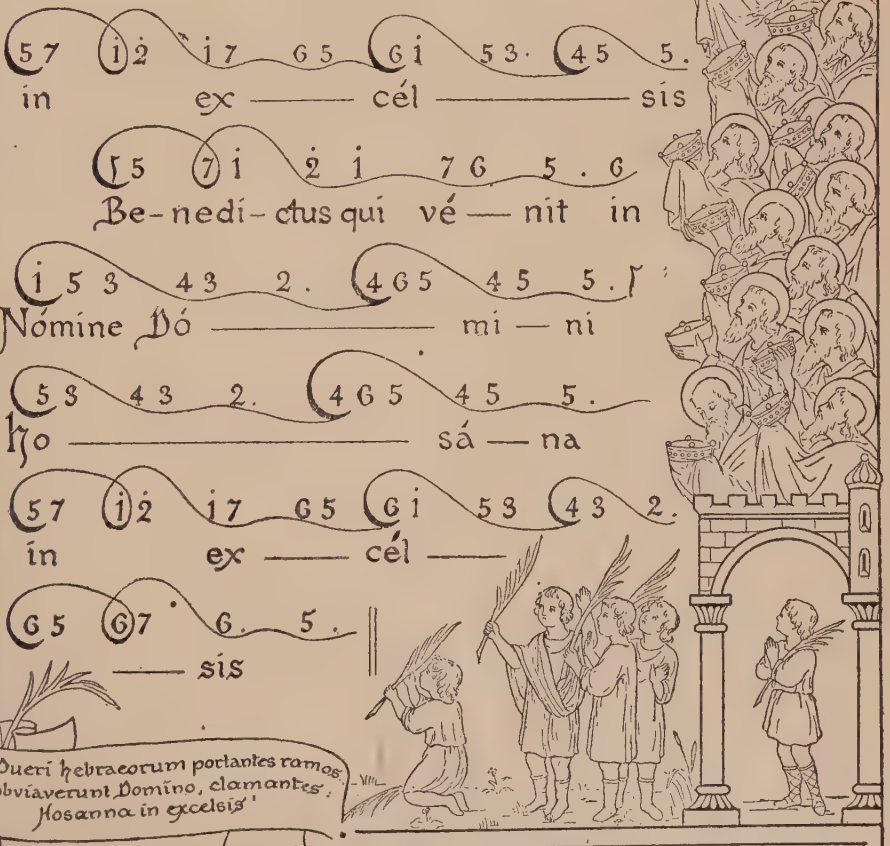
6. What is an *ictus?* How should we render it in our singing?

7. Who first sang the words: "*Sanctus, Sanctus, Sanctus; Dominus Deus Sabaoth*"?

8. Who first said the words: "Hosanna . . . Blessed is he that cometh in the name of the Lord".


FROM . MASS . IV
MODE 8 _ XI CENTURY
5 i 6 5 3 4 5 5 .
Sán ctus
5 7 1 2 i 7 6 5 .
Sán ctus
5 i 6 5 3 4 5 5 .
Sán ctus
5 3 4 3 2 . 4 6 5 4 5 5 .
Dómi- nus Dé us Sá ba oth
7 5 7 i 2 i 7 2 i .
Plé ni sunt caé-li et tér ra
7 6 5 6 i 5 3 4 3 2 .
gló ri a tú a
4 6 5 4 5 5 .
ho sá na
EX ORE INFANTIUM . . . DEUS .

SEDENTI IN THRONO ET AGNO
BENEDICTIO ET HONOR ET GLORIA
ET POTESTAS IN SCLA SCLOR. AMEN

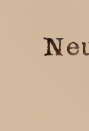

57 i2 i7 65 6i 53. 45 5.
in ex — cél — sis
57 i 2 i 76 5. 6
Be-nedi-ctus qui vé — nit in
i53 43 2. 465 45 5.
Nómine Dó — mi — ni
53 43 2. 465 45 5.
Ho — sá — na
57 i2 i7 65 6i 53 43 2.
in ex — cél —
65 67 6. 5.
— sis
Pueri hebraeorum portantes ramos obviaverunt Domino, clamantes: Hosanna in excelsis!

PERFECISTI LAUDEM. Ps. VIII

CHAPTER V.

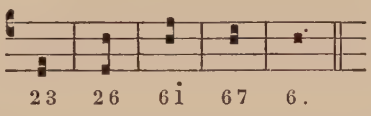
NOTATION.

Neums of Two Notes.



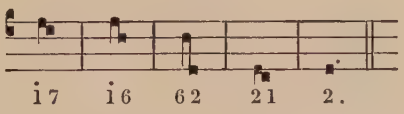
The podatus or *pes* is a neum of two notes which indicates a melody moving upwards, and therefore the lower of the two notes is always sung first. As we already know, the podatus may represent a small or a large interval. The lines of the staff show us how much higher the second note is than the first, but on seeing a podatus we recognize at once a duplex group of which the second note is higher than the first, and also lighter.

Example.



The clivis is a neum of two notes which indicates a melody moving downward and therefore the upper of the two notes is always sung first. Like the podatus, it may represent either a small or a large interval but when we see this neum we at once recognize a duplex group of which the second note is lower than the first, and lighter.

Example.

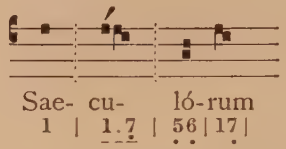


Exercise 35.

Kyriale Page 128: Name the notes of the *Gloria Patri — Modes 4 and 6.* Sing the melodies, first without words, then with words.

Kyriale Page 129: Read at sight and sing the words and music of the *Gloria Patri — Mode 8.*

Notice on the third line, over the word "saé-*cu*-ló-rum" a clivis with a punctum before it. Read this as a triplex group, thus :

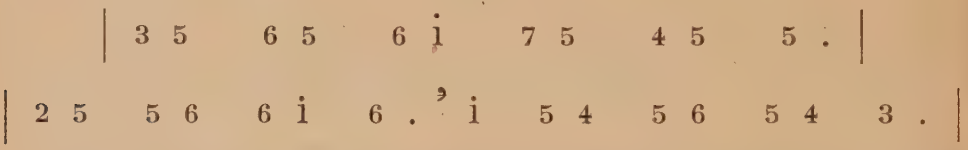


The rhythmic support (the *ictus*) is usually found on the first note of a neum, but in the example given above the ictus is on the punctum before the neum. The punctum with the neum form one triplex group.

Exercise 36.

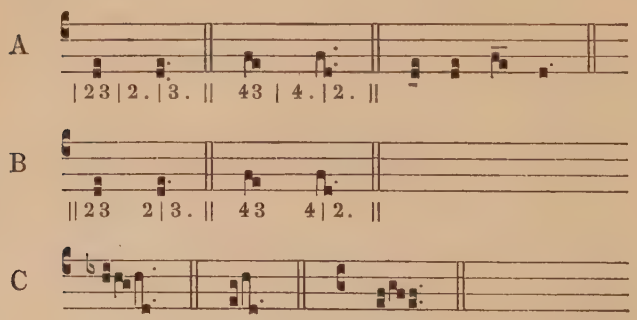
Write out in numbers the melody of the *Gloria Patri — Mode 4.*

Write out the following phrases in Gregorian Notation with the *Do clef* on the fourth line. Use neums for all the duplex groups.

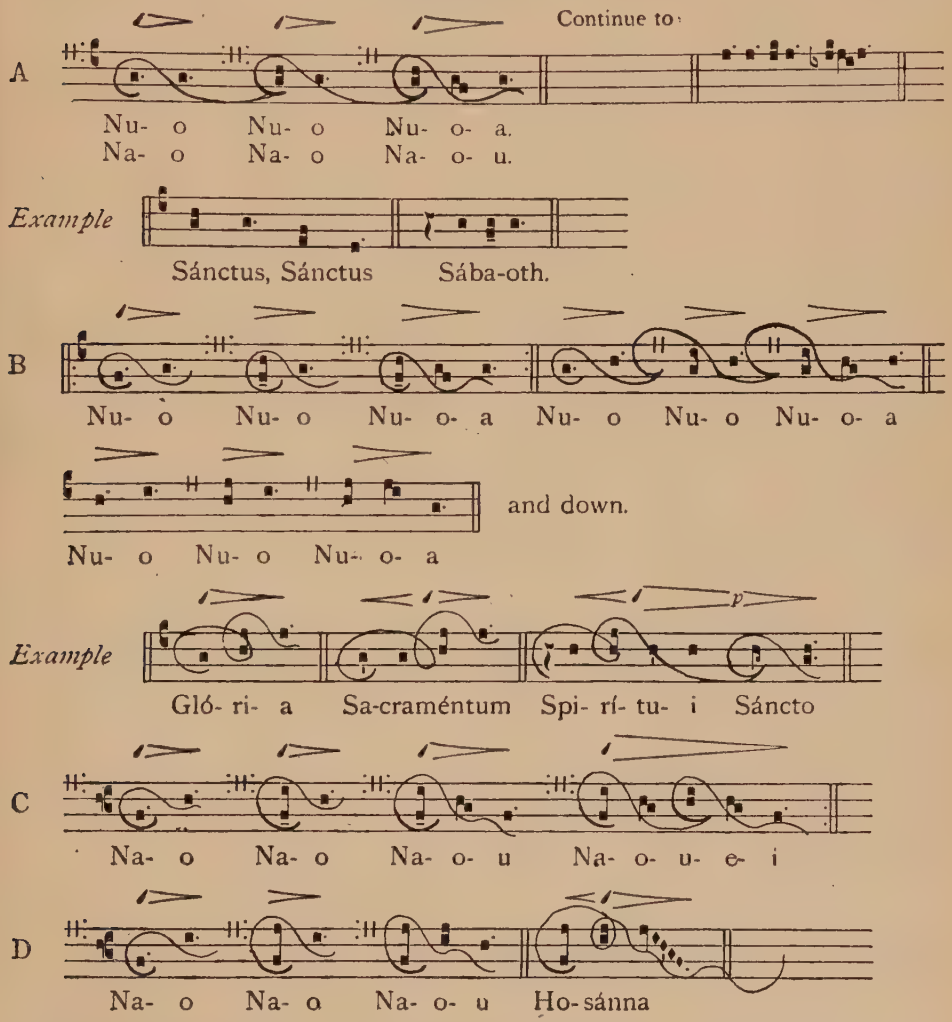


The notes of a neum can be doubled in length by the addition of a dot. They can also be lengthened slightly by adding a little line, just as in the case of the single note.

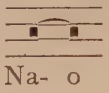
Example.



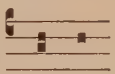
Sing Line C. Then write it out in numbers.

Exercise 37.

Continue to
A
Nu- o Nu- o Nu- o- a.
Na- o Na- o Na- o- u.
Example
Sánctus, Sánctus Sába-oth.
B
Nu- o Nu- o Nu- o- a Nu- o Nu- o Nu- o- a
and down.
Nu- o Nu- o Nu- o- a
Example
Gló- ri- a Sa-craméntum Spi- rí- tu- i Sáncto
C
Na- o Na- o Na- o- u Na- o- u- e- i
D
Na- o Na- o Na- o- u Ho-sánna

The purpose of *Exercise 37* is to cultivate the voices in the rendering of an upward moving *podatus.* The neum (to the Gregorian composers) was not so much a combination of two notes — as it was one single figure or musical word. The lower note of the podatus in *Exercise 37* is the source out of which the

whole figure springs. The top note is almost a passing note which must be sung in a whisper, or rather, like a curve  between the first and last notes (instead of an angle ⩘).

Begin by singing a number of times; then add, almost

imperceptibly the upper note of the podatus:  . The attack of the first

note of the podatus must be definite and crisp and *slightly*, very slightly prolonged as though it were a springboard from which the voice took its flight for the whole figure. There is no new force put into the voice from there on; — there is a steady and even diminuendo.

As this is a fundamental matter in the singing of Gregorian Chant, these exercises must be sung daily, developing them gradually, one by one and maintaining the vocal flexibility when once acquired.

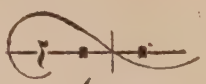
The perfect rendering will not come at first. It needs practice. That is why the first part of each figure is marked for repetition. The pupils should not pass to the end of the figure until a perfectly smooth *round* legato has been obtained in the first part, with a light curved summit.

(Note: — By "curve" we do not mean a scooping or portamento *between* the notes. We mean that each note is to be bound to each other note by a perfect legato, and that the top note of the podatus is not to be punched or stressed, but sung more lightly than any of the other notes and without any angles in the figure.)

Until *A* is mastered, do not attempt *B*. Do not practise this exercise too long at a time but return to it often for a few moments.

Latin Words.

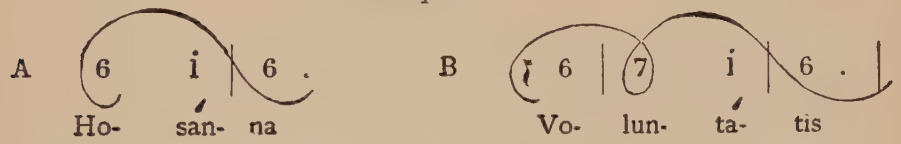
We have studied Latin words with two kinds of endings:

A — *Spondees*, like 

B — *Dactyls*, like

All Latin words, whether long or short, end in one or the other of these two ways. Consequently, the first thing we should observe in a Latin word is the position of the tonic accent: whether the accent be on the syllable before the last, as in *Dé-us*, or on the syllable two from last, as in *Dó-mi-nus*.

Examples.

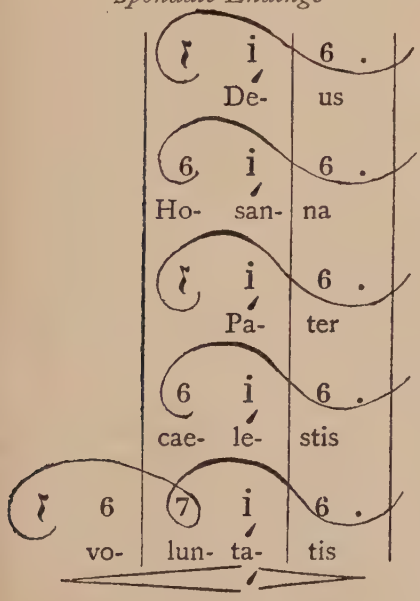


Have these words got spondaic or dactylic endings? One is a word of three syllables, the other a word of four syllables. Notice the position of the tonic accent and decide.

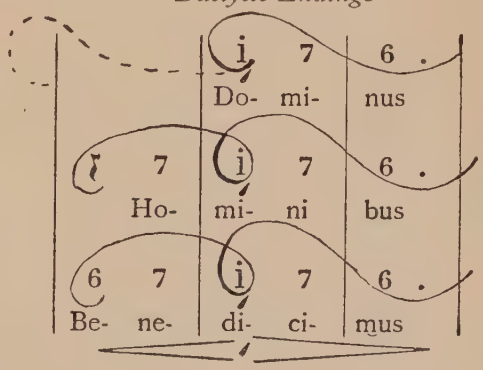
We see from the above examples that it is not the number of syllables in a word which makes its cadence spondaic or dactylic, but the relation of its tonic accent to the end of the word. We could write a word like *Dé-us*, for instance, and put another syllable before it, making a word like *Ho-sán-na*, and the extra syllable would not have any effect upon the spondaic ending because the accent would still be on the syllable before the last one. (See Exercise 38).

Exercise 38.

Spondaic Endings



Dactylic Endings

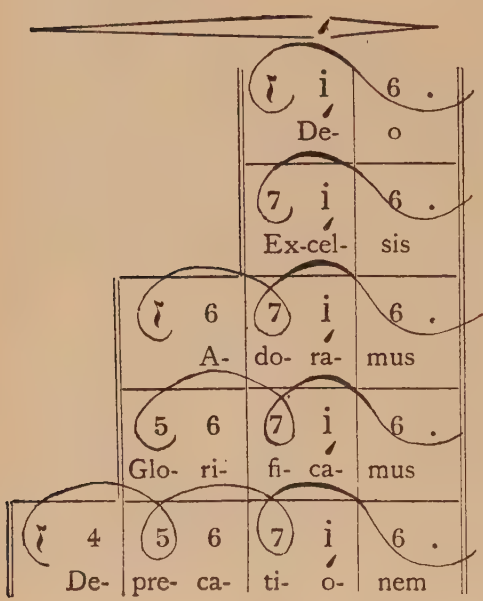


Sing each part of Exercise 38 (A and B) from beginning to end without pausing at the end of the line, on a single breath, with rhythmic gestures in an uninterrupted series of rhythmic waves.

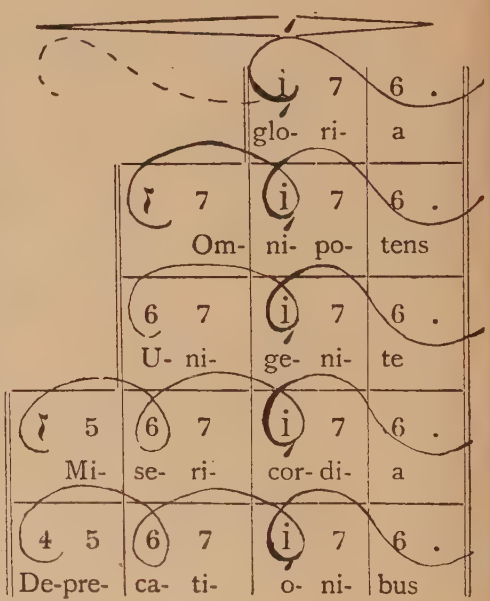
Exercise 39.

The two types of ending or cadence (continued).

A. — *Spondaic.*



B. — *Dactylic.*



Look at each word as a whole, and *hear* it silently before singing. Feel how all the syllables seem to rush toward the tonic accent, as though drawn upward by some hidden magnetism, which transforms all these separate syllables into *one musical thought.* They are united and swept upward by the energy of the mounting arsis, as well as by the gradually increasing crescendo. After the tonic accent has been reached, the syllables droop, as though exhausted by the effort.

In singing the exercise, repeat each line several times before passing to the next. There must be no stressing of individual syllables but a gradually increasing crescendo which spreads over the whole phrase like a cloud.

Exercise 40.

Lau-da-mus A-do-ra-mus Om-ni-um

Spi-ri-tu-i vi-si-bi-li-um

Write a melody for each one of these words, marking the rhythm and the dynamics. Arrange these in columns according to their endings. The last syllabe must end on a thesis and a dotted note ( ).

In writing these melodies, place the tonic accent at the highest note of the melody. It should also be on the culminating point of the crescendo.

In singing, however, the accent must not be jerky with a punch in it. The ascending melody and gradually increasing crescendo should reach the summit — not with a blow, nor turn back in a sharp angle, but should reach its summit smoothly and turn back in a graceful curve, more like a Roman arch than a Gothic one.

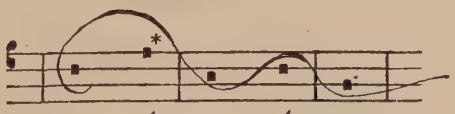
Characteristics of the Latin Accent during the Golden Epoch of Gregorian Chant.

1. It was high, (as to pitch).
2. It was light (as to weight).
3. It was brief (as to duration).
4. It was usually placed at the summit of the rise and fall of the melody.

These were the qualities of the Latin accent at the time when the Gregorian melodies were written.

We must, therefore, lift the accent delicately, and not crush it down with weight. We lift it as we would blow a soap bubble, — to float more lightly than the air, and then we will begin to feel the spiritual and etherial character of these graceful melodies as they rise like a vapor drawn upward by rays of the sun, — soar like a cloud, and then return to earth like a mist.

Exercise 41A.



Qui di- xit e- i

i Cor- pus Je- su

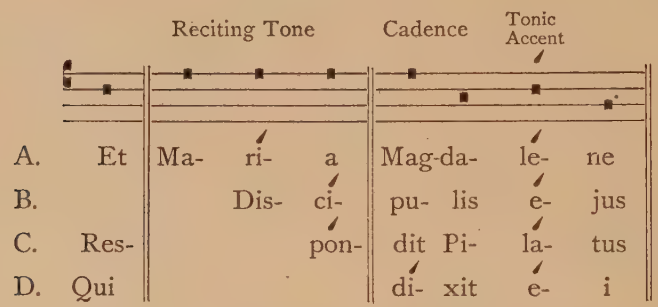
Notice how the tonic accent is lifted, and the words so fitted to the melody as to bring the accents upon the high notes.

Fit the following words to the above melodic formula, placing the accents on the high points.

Je-su Chri-ste Pec-ca-ta mun-di. A-gnus De-i Ju-de-o-rum.

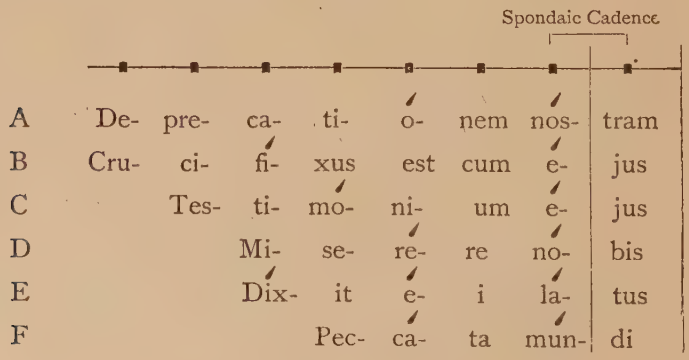
Suppose we should want to fit longer sentences to this same musical formula, how could we do it? There is a point at which we can enlarge and diminish our melody. That point is the note marked with an asterisk. It is called the reciting tone, and we can add as many notes as there are syllables at that point.

Exercise 41B.

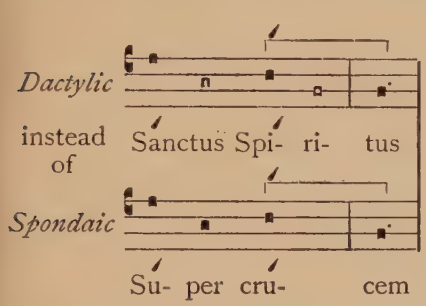
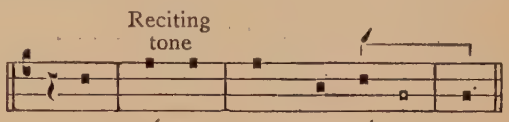


The one thing which we must preserve is our tonic accent on the note before the last (that is if the ending be spondaic as in Exercise 41B). All the other syllables take their places so as to bring out this ending or cadence.

Fit the following words to the melodic formula of *Exercise* 41B.


Spondaic Cadence
A De- pre- ca- ti- o- nem nos- tram
B Cru- ci- fi- xus est cum e- jus
C Tes- ti- mo- ni- um e- jus
D Mi- se- re- re no- bis
E Dix- it e- i la- tus
F Pec- ca- ta mun- di

Exercise 41c.

If our words or phrases have a *dactylic ending* instead of a spondaic ending, we insert an extra note in the final cadence, thus:



Set the following phrases to the above melodic formula:

Caipham Ponti-ficem

Alius discípulus

Auriculum éjus déxtera

Autem Gábbatha

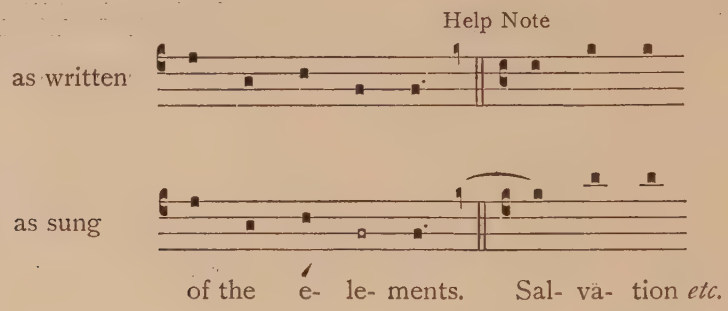
Recitations on a musical tone with melodic inflections of the voice to bring out the accents or to mark the punctuation of phrases were much used in ancient times. The great classical orators delivered their discourses to the people in tones which would have sounded to our ears like singing rather than like speaking. Cicero, the Roman orator, spoke on a musical tone while a flute player stood behind him to keep his voice true to pitch. The accents were brought out by raising his voice to a higher tone; the pauses, by dropping it to a lower tone.

The early Church preserved these musical recitations and they still form an important part of her prayers. We hear them today in the reading of the prophecies, in the Epistles, Gospels and Prefaces of the Mass, in the chanting of the Passions during Holy Week, and in most of the prayers.

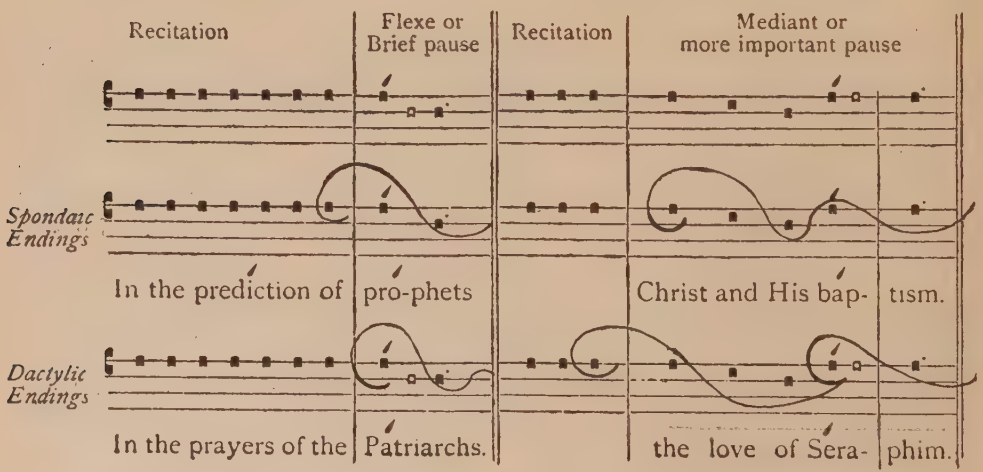
We have set the verses of *The Breastplate of Saint Patrick* [1] to one of these

[1] Fourth Year Reader, Shields.

ancient musical formulae, as used by the narrator in the chanting of the Passions. The last line has been set to the formula used by the crowd. The theme is identical but a fourth higher in pitch. This change is indicated by dropping the Do clef. That there may be no confusion, a small *help note* is placed before the double bars to show us the pitch of the new tone according to the old clef. This help note is not to be sung but heard mentally. The first note after the change of clef is always on the same tone as the help note. The passage is, therefore, sung as follows :



This help note is always used in the liturgical books where the clef is raised or lowered, to help us make the transition without hesitation.



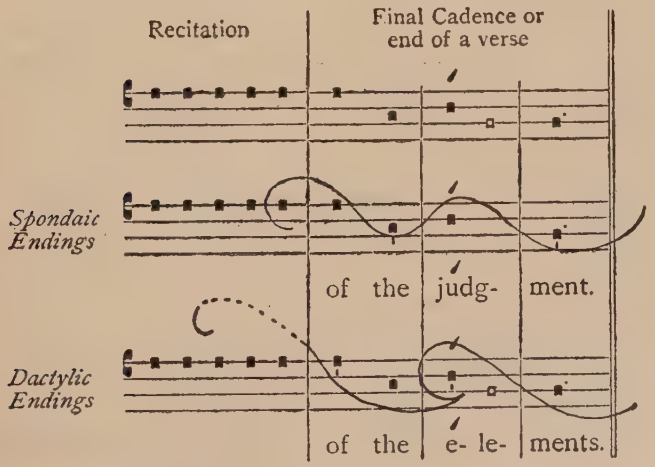
The hollow note is only used when needed, that is when we have a *dactylic* cadence. Otherwise we pass it over as though it did not exist.

The lines should be read evenly but not with the mathematical precision of measured music. The phrases should move with quiet dignity without rigidity but giving each syllable its due place. The musical formulae at the flexe, mediant and final cadence should be slightly slower and *sung* rather than recited.

As a preliminary drill, the class should run down each column of terminations, the flexe column, the mediant column, and the final cadence column, to observe how the words fit the music.

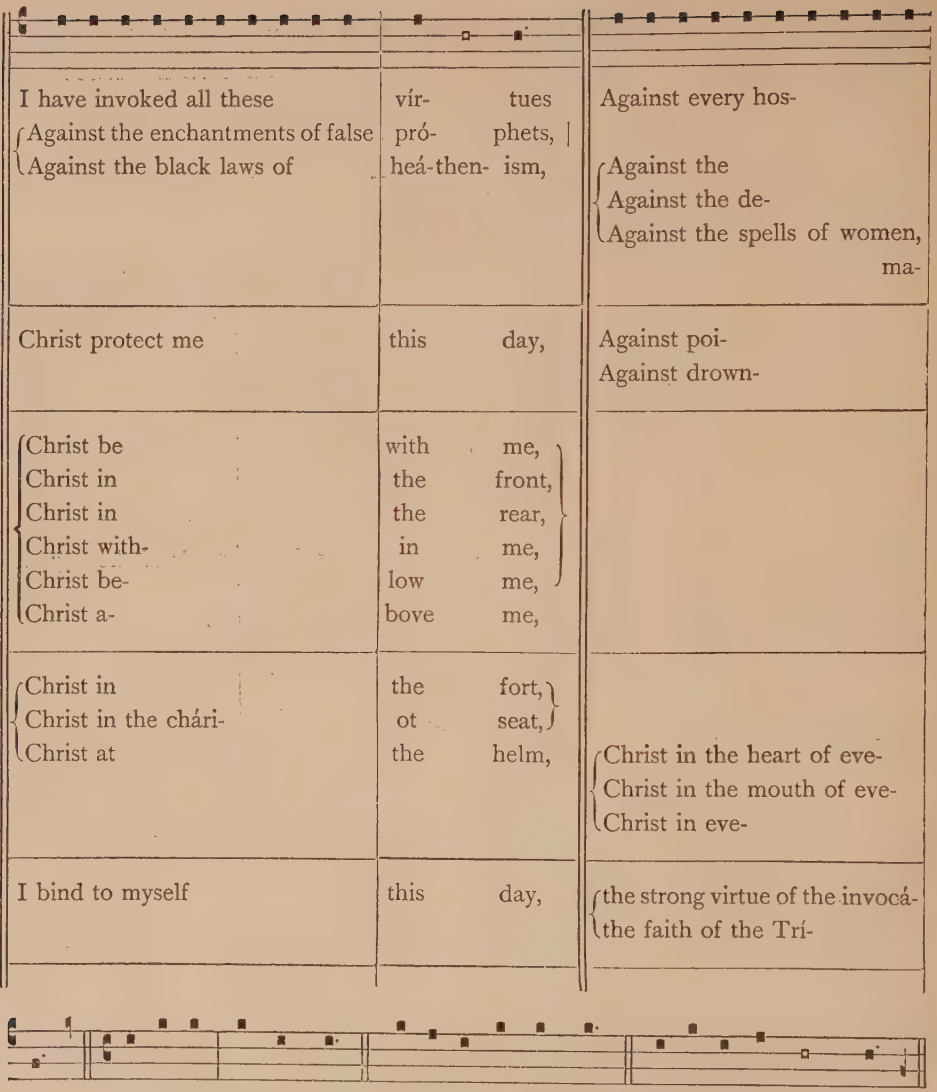
Then let one child read the lines in a speaking voice while the others mentally fit the words to the melody.

Divide the class into two groups who sing the alternate verses.



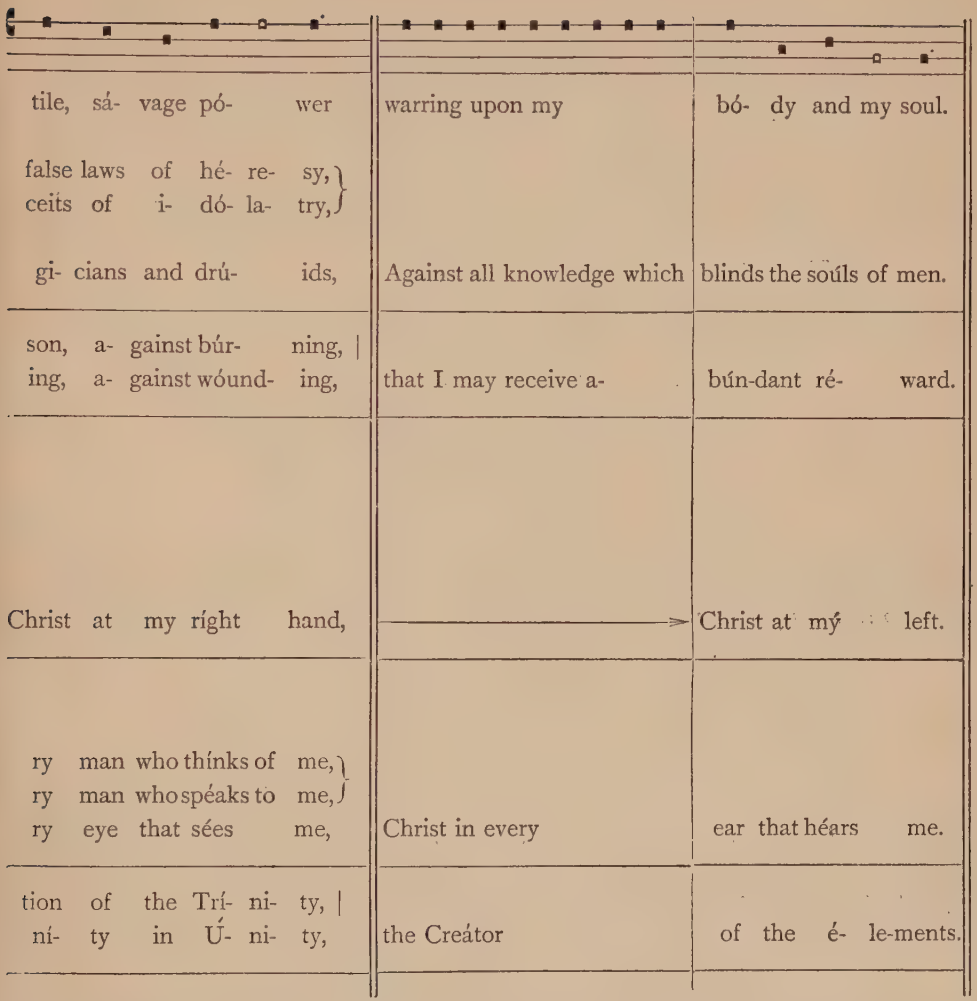
1.	I bind to myself	this day,	the strong virtue of the invocation the faith of the Tri-
2.	I bind to myself	this day,	the power of the Incarnation of the power of His resurrection
3.	I bind to myself	this day,	the power in In the obe-
	In the prayers of Patriarchs, In the predictions of In the preaching of Apostles, In the faith of	Pró- phets, cón- fes- sors,	In the pu-
4.	I bind to myself The light of the sun, The whiteness The swiftness of wind, The depth of	this day, of snow, the sea,	the force of fire, the the stability of the earth,
5.	I bind to myself The ear of God to The word of God to	this day, hear me, give me speech,	the power the might of the wisdom the hand of God to protect me, the shield
	Against the snares of Against the temptations of Against the lusts of	dé- mons, ví- ces, ná- ture	against every man that meditates

tion of the Trí- ni- ty, ni- ty in Ú- ni- ty,	the Creátor	of the é- le-ments.
Christ, and His báp- tism, with His as- cén- sion,	in virtue of his coming to the sentence	of the júdg- ment.
the love of Sé- ra- phim, di- ence of án- gels,	in the hope of resurrection	un- to ré- ward;
ri- ty of Vír- gins,	In the	deeds of hó- ly men.
the strength of Héa- ven, fla- shing of light- ning,	the	hárdness óf rocks,
of God to guíde me, God to up- hóld me, of God to teách me, of God to shél- ter me,	the eye of God the host of God	to watch óver me, to de- fénd me.
ín- ju- ry tó me,	whether far or near, whether alone	or with má- ny.

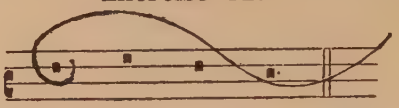


6.	I have invoked all these {Against the enchantments of false {Against the black laws of	vír- tues pró- phets, heá-then- ism,	Against every hos- {Against the {Against the de- {Against the spells of women, ma-
7.	Christ protect me	this day,	Against poi- Against drown-
8.	{Christ be {Christ in {Christ in {Christ with- {Christ be- {Christ a-	with me, the front, the rear, in me, low me, bove me,	
9.	{Christ in {Christ in the chári- {Christ at	the fort, ot seat, the helm,	{Christ in the heart of eve- {Christ in the mouth of eve- {Christ in eve-
10.	I bind to myself	this day,	{the strong virtue of the invocá- {the faith of the Trí-

Sal-vátion is the Lord's, Sal-vátion is the Lord's, Sal-vátion is from Christ,

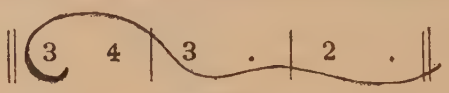

tile, sá- vage pó- wer warring upon my bó- dy and my soul.
false laws of hé- re- sy,
ceits of i- dó- la- try,
gi- cians and drú- ids, Against all knowledge which blinds the soúls of men.
son, a- gainst búr- ning,
ing, a- gainst wóund- ing, that I may receive a- bún-dant ré- ward.
Christ at my right hand, Christ at my left.
ry man who thínks of me,
ry man who spéaks to me,
ry eye that sées me, Christ in every ear that héars me.
tion of the Trí- ni- ty,
ní- ty in Ú- ni- ty, the Creátor of the é- le-ments.
Thy sal- vá-tion, Oh Lord be with us for é- ver.

Exercise 42.

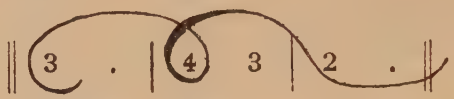


Alter this figure so that it shall be grouped in each of the following ways, and write them out in Gregorian notation, using Neums wherever possible.

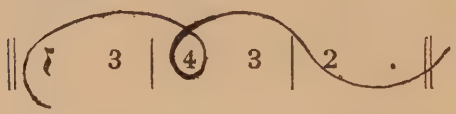
A



B



C



Mark the rhythm over each of these transformations. Notice the effect of the changed grouping on the rhythmic movement as well as in the melody, and also in the dynamics.

Exercise 43.

A ‖ 1 2 1 7 6 1 . 6 . ‖

B ‖ 2 2 2 1 . 6 1 2 . ‖

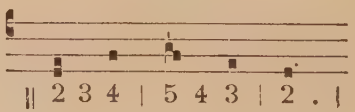
C ‖ 2 4 3 2 1 3 3 2 . ‖

Mark the rhythmic curves over each one of the above lines.

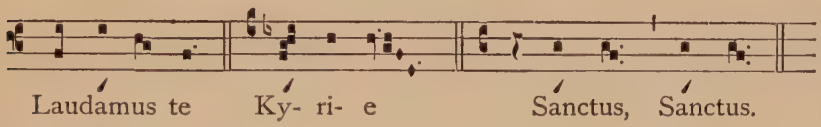
NEUMS COMBINED WITH PUNCTUMS.

A single punctum between two neums is always grouped with the preceeding neum.

Example.



Exercise 44.



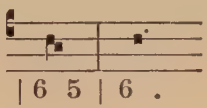
Mark the triplex groups.

The Pressus.

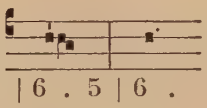
A punctum when placed before a neum and quite close to it, is not sung like a separate note but becomes one with the first note of the neum, as in *B* and *C*.

Example.

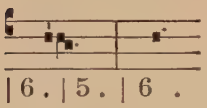
A



B



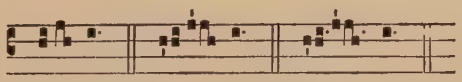
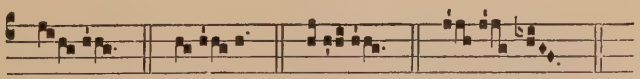
C



This is called a *pressus*.

The *ictus*, instead of being on the first note of the *neum*, is brought forward to the *punctum*.

The curious thing about a pressus is that it turns duplex groups (A) into triplex (B), and triplex groups into double-duplex groups (C).

Exercise 45.

Write this out in numbers.

1. Look at each phrase as a whole, and beat time to the duplex and triplex groups while hearing the melody in silence.
2. Sing it, while beating time to the groups.
3. Sing it making the rhythmic gestures

Read from the *Kyriale* the first phrase of the *Kyrie eleison, page 43.*

Home Work. Kyriale, page 37. Agnus Dei.

Copy this in numbers, marking the time groups with bar lines, applying the rules learned in *Chapter 5.*

GAME OF TRANSFORMATIONS.

This is a new way of playing the game of transformations, using neums. The object of the game is to turn duplex groups into triplex and triplex into double-duplex groups, by means of punctums and dots.

Example.

original melody.

Transformed into triplex groups.

Transformed into double-duplex groups.

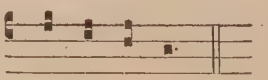
Rule of the Game. The last note of the melody must remain unchanged.

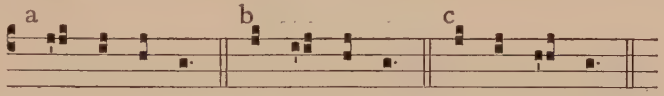
Divide the class into two groups. The first group writes its transformed melody on the board and sings it, beating time to the duplex and triplex groups. If successful, they score a point. It is then the turn of the second group, who must take the melody as the first group has left it, and make a further alteration.

The game may be played either by enlarging the melody or by diminishing, or by each in turn.

At first, all the neums must be altered together, but only in one respect. Later the game can be made more interesting and more musical by allowing each side to alter one neum only out of the melody.

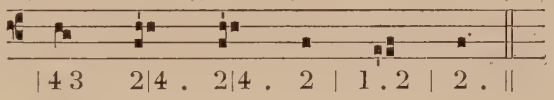
Example.



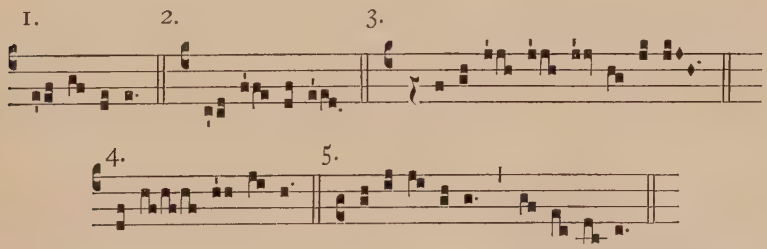
Choice of first player :

The second player will have as great freedom, but must build on what he finds *after* the other side has made its play.

Finally, the game may be played freely, that is, by allowing each side to make as many changes as it pleases, (always with punctums and dots) — provided the result sounds well. In other words they may change one neum or several; they may enlarge one and diminish another. This gives much scope for taste and musical feeling.

A punctum may be added to the end of a neum and give the same impression as a pressus.



Notice that wherever there is a *pressus* (that is two notes fused together into one long note) the *ictus* is on the *first note of the pressus*, and that quite regardless of the beginning or ending of the neum. There is also a very slight stress, or rather *pressure*, on the beginning of the pressus.

Phrases to be used in the Game of Transformations. [1]

Kyriale, page 56. Sing the *Kyrie eleison* after having marked the duplex and triplex groups.

Home Work. Kyriale, page 43. Write out in numbers, with bars to show the groups, the first *Kyrie eleison* of Mass XIII.

Also, *page 49 : Agnus Déi.*

[1] A selection should be made among them. It is not necessary to use all of these phrases.

QUESTIONS.

1. How did the Church happen to use musical recitations for her prayers?
2. How were accents usually brought out?
3. How were pauses and divisions in the subject suggested?
4. Can you think of some prayers at Mass which are musical recitations?
5. How many kinds of ending or cadence do we find in Latin words? In a word of five or six or seven syllables, how can we tell what its cadence is like?
6. What is the character of a word before it reaches its tonic accent? What is its character after the tonic accent?
7. When we see a single note between two neums, to which group does it belong : the group which comes before it, or the group which comes after it?
8. When we see a single note at the beginning of a melody followed immediately by a neum, where do we place our first ictus?
9. Write a melody for the following phrase, using :
   A) A note for each syllable. Observe the melodic accent.
   B) A punctum for each accented syllable and a neum for each unaccented one. (This does not apply to the last syllable of all, which should be placed on a dotted punctum).

Kyrie eleison.

Ite missa est.

Deo gratias.

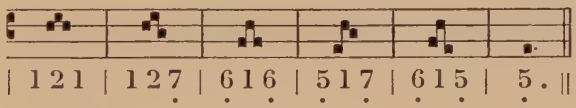
CHAPTER VI.

NEUMS OF THREE NOTES.

Among the neums of three notes are the following:

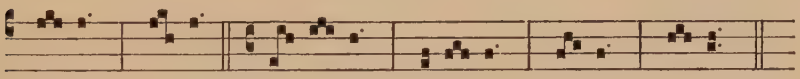
1. The *torculus*, or little twist. This is always a group of three notes which moves *up and then down*, as though twisting back upon itself. The intervals between the notes of the torculus may be large or small but this neum always means a group of three notes of which the central note is higher and lighter than the first and last.

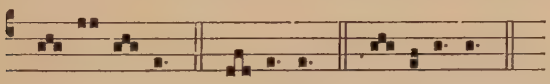
Example.



Read at sight the following phrases, hearing each one as a whole, silently, before singing it. Use the names of the notes when singing.

Exercise 46.

A

B

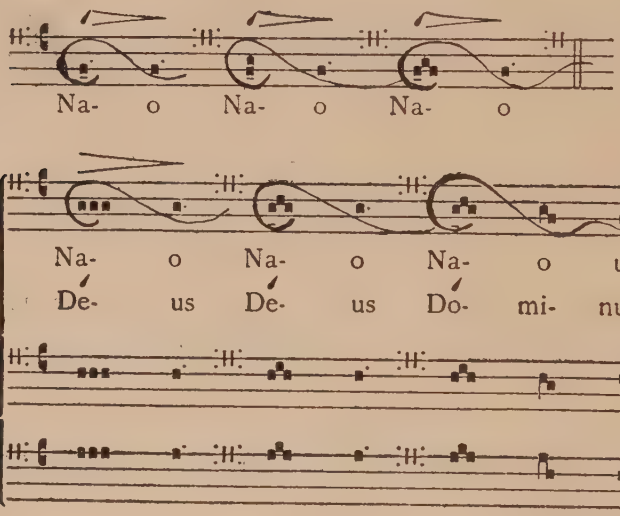


The *torculus*, like the *podatus*, requires a beautifully smooth, light curve of the voice, which takes its flight from the first note of the group. The others are like notes of passage and float in the air like a cloud. *Exercise 47* is planned to give the voice this beautiful supple legato curve, first on a small interval, then, gradually on larger ones. The unison figure which begins each part of the exercise should be repeated until a smooth *diminuendo* is attained. Then add the torculus making it as smooth as the unison figure. The torculus should give the impression less of three notes put together than of one long note which rises lightly in the centre. It must rise, not like a triangle _Λ_, but like a gently rounded curve ⌣. However, there must be no scooping (*no portamento*)

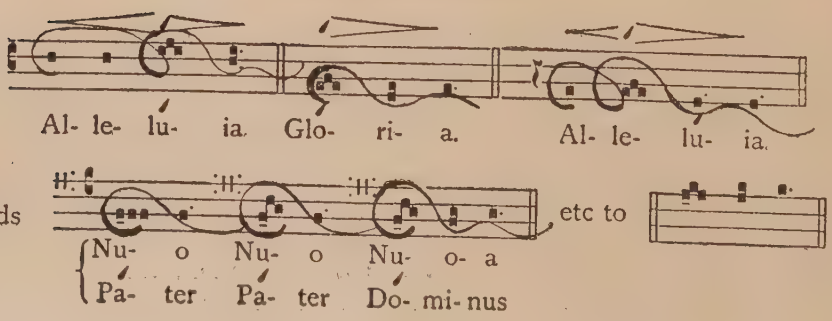
between the notes. What is required is perfect legato without any jar where the notes connect. In *Exercise 47* the first note of the torculus may be slightly lengthened to help the voice to spring from it and carry the other notes in the air.

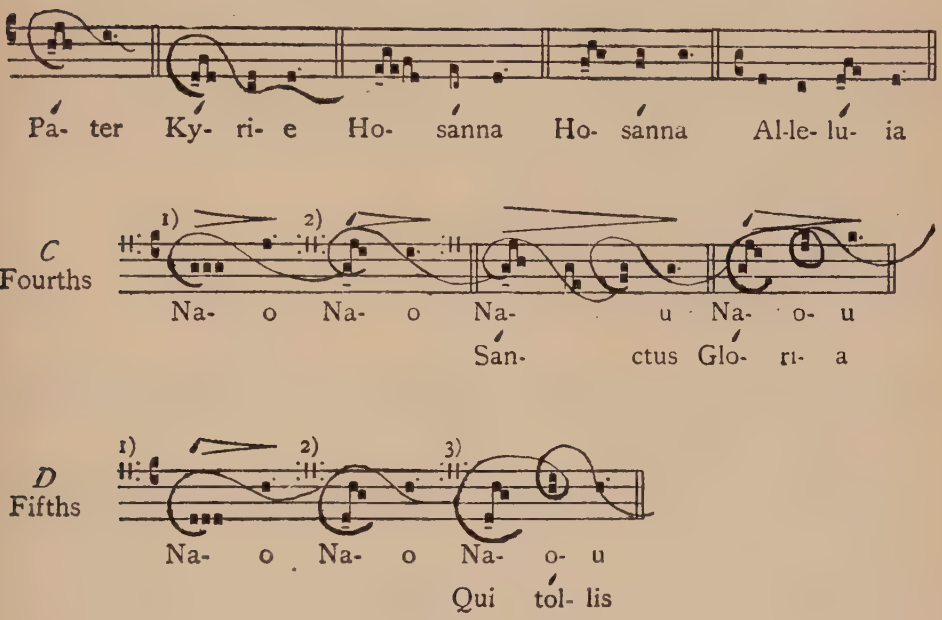
Exercise 47 should be practiced a little at a time. *Sections A* and *B* will be quite enough at first. When they have been mastered, gradually add the other sections.

Exercise 47. *(Vocalise)*

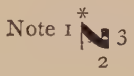


Characteristic Phrases.

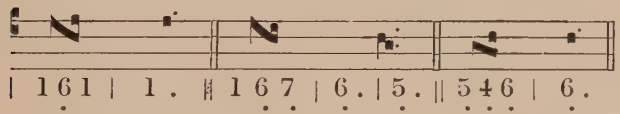


Characteristic Phrases.

C and *D* should be repeated at various pitches.

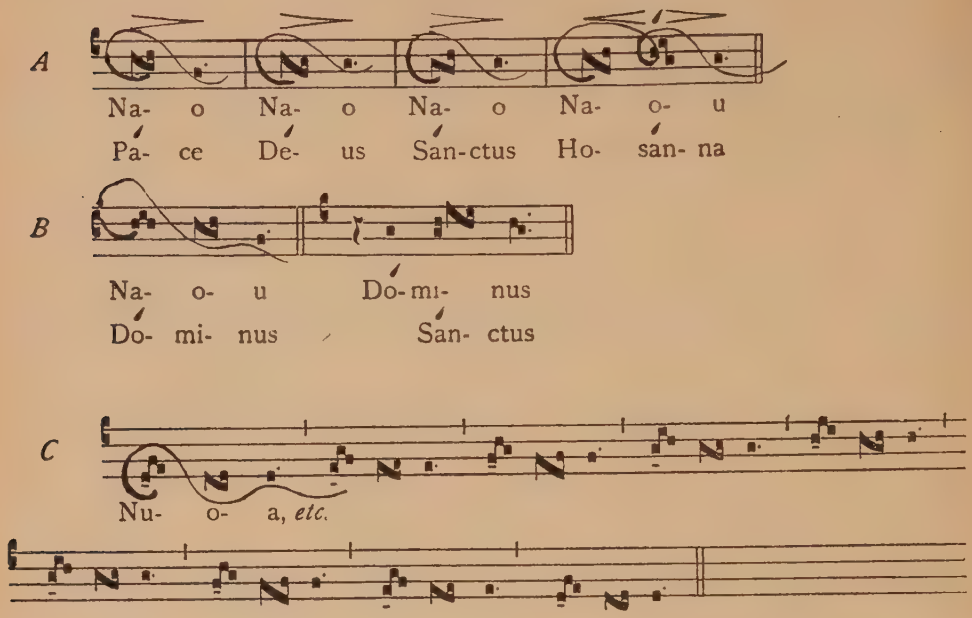
2. The *porrectus*, meaning a broken line, is a neum that is the reverse of the torculus inasmuch as it moves down and then up. It is a combination of a *clivis* and a *virga* and looks something like a letter N. You begin to sing at the top of the N — marked *.



Example.



Exercise 48.

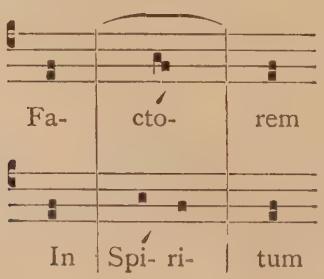


The whole energy and spring of each little figure comes from the first arsis.

The very formation of these neums shows us the intimate relation which the notes bear to one another. The line which unites them is not simply for the convenience of the writer but is devised to make us see at a glance how the notes must sound, that is not like three separate notes but like one triplex group.

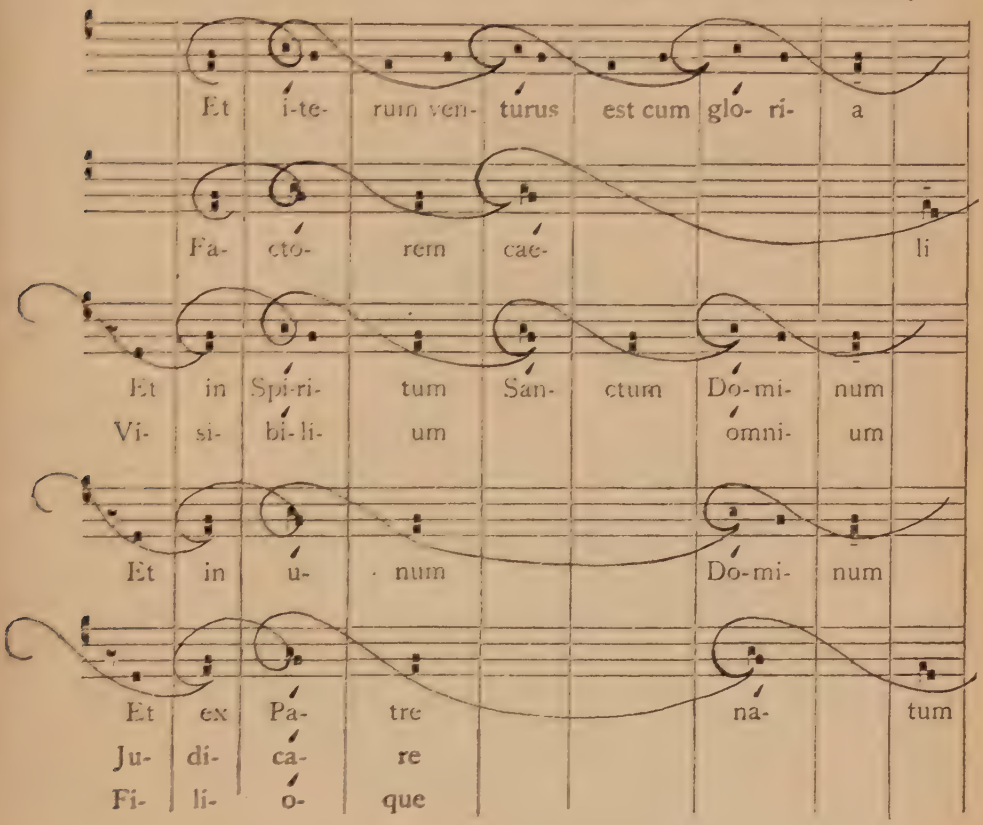
They have another purpose. When we are reading words and music together, the neums show us how many notes there are to a syllable.

Example.



Therefore it becomes very easy to read the words and music together, because when there is only one note to a syllable a *punctum* is used. Where there are two notes to a syllable, a podatus or clivis is used, and so on with the other neums.

Exercise 49.

From Credo VI. XI Century.

Et i-te- rum ven- turus est cum glo- ri- a
Fa- cto- rem cae- li
Et in Spi-ri- tum San- ctum Do-mi- num
Vi- si- bi-li- um omni- um
Et in u- num Do-mi- num
Et ex Pa- tre na- tum
Ju- di- ca- re
Fi- li- o- que

1. Notice the position of the tonic accents in relation to the rise and fall of the melody.
2. Notice that where there are two notes to be sung on a single syllable, a neum is used. Where there is only one note to a syllable, a punctum is used.

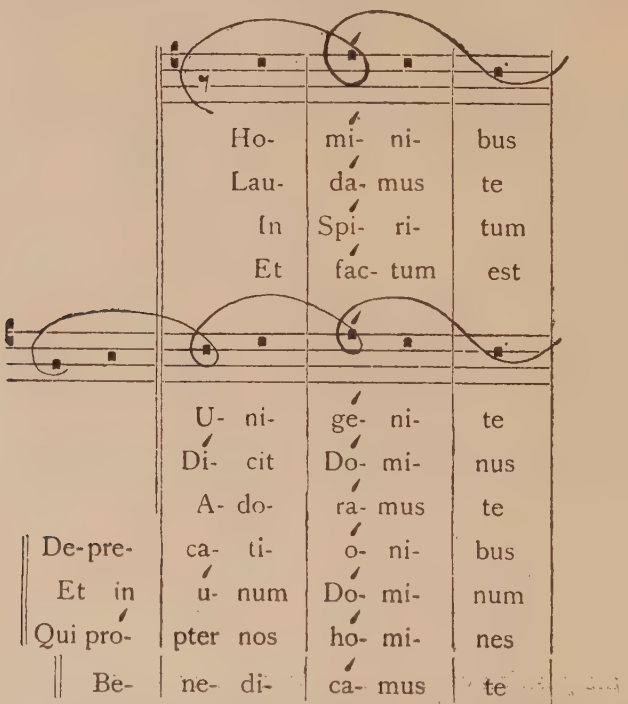
3. Notice that phrases of entirely different length and character could be fitted to the same melodic formula. In this way the melodies were made easy for the people to learn in the days when they had no printed books and no clear system of musical writing.

4. To the above melodic formula, fit the following sentence, applying the same principles which we see above as regards the accents, and the use of the neums.

Et as-cen-dit in cae-lum.

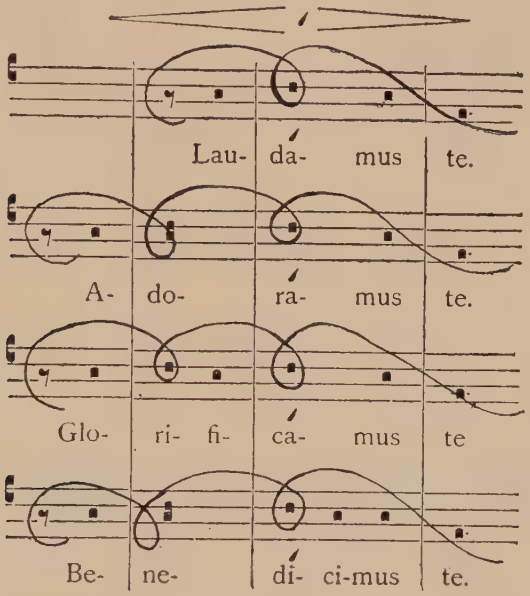
Latin words and sentences.

Notice in the Credo, etc., how often a number of short words are treated rhythmically exactly as though they were one long word. The group of little words rush up to a common tonic accent of the whole phrase.

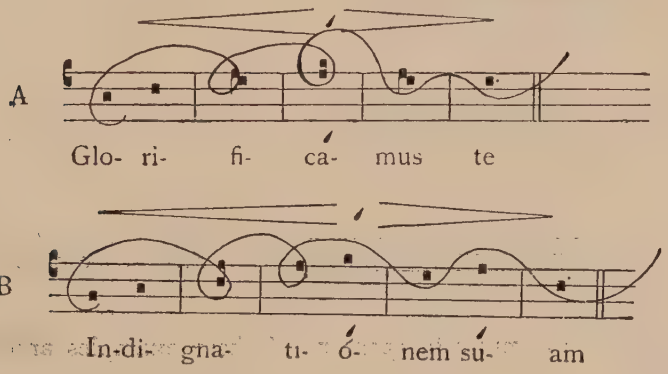

Ho- mi- ni- bus
Lau- da- mus te
In Spi- ri- tum
Et fac- tum est
U- ni- ge- ni- te
Di- cit Do- mi- nus
A- do- ra- mus te
De-pre- ca- ti- o- ni- bus
Et in u- num Do- mi- num
Qui pro- pter nos ho- mi- nes
Be- ne- di- ca- mus te

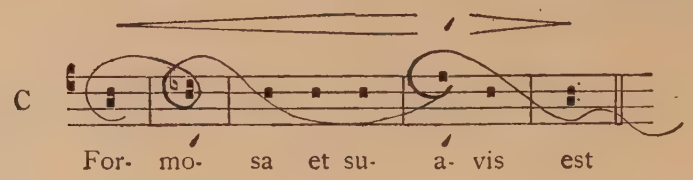
Look at each line. Hear it silently with words and music. Hear all the syllables and words drawn up toward the tonic accent. Do not sing until you have a vivid sound picture in your mind. At a sign from the teacher, the whole class sings the words with gesture and crescendo.

The words must be sung as legato as the vocalise syllables, and as smoothly as though they were one long word instead of several words.

Exercise 50.

Rhythmic Phrases.

(To be visualized and sung at sight with the greater rhythm).

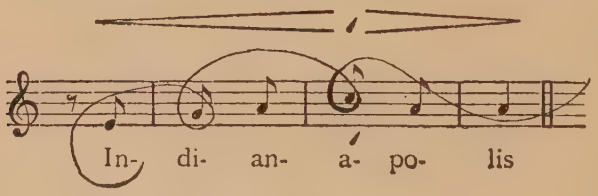




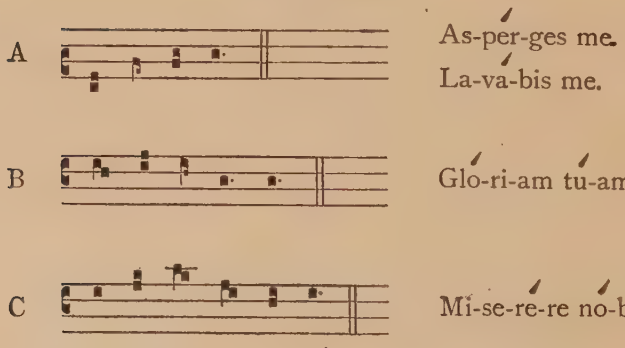
The melody may be sung through on the syllable *nu*, with rhythmic gestures.
Then hear silently the words moving on the melody.
Then sing it in such a way that the syllables shall make no dents in the melody.

Home Work

Find several short English words to fit the following long word and melody.



Exercise 51.



Set the words to the music in each one of these examples and write it out. Then sing them.

The Kyrie Eleison.

This prayer is a nine-fold appeal to the mercy of God. In the first three, we pray to God, the Father:

1. Kyrie eleison.
   (Lord, have mercy upon us) 3 times.

In the next, we pray to God the Son:

2. Christe eleison.
   (Christ, have mercy upon us) 3 times.

In the next, we pray to God the Holy Ghost:

3. Kyrie eleison.
   (Lord have mercy upon us) 3 times.

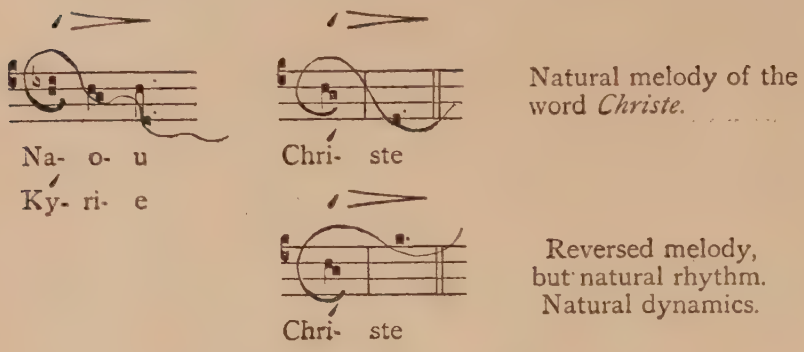
This nine-fold appeal is in honour of the nine choirs of angels who surround the eternal altar of the Lamb in Heaven, and with whom we raise our voices in our musical prayer..

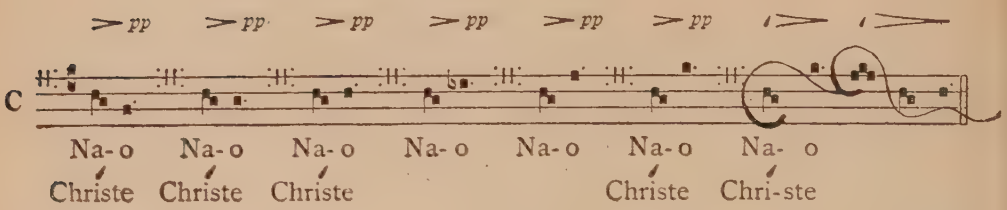
During Advent we implore Almighty God to send his divine Son to redeem us. We implore Christ our Lord to come quickly to save us, and God the Holy Ghost to use his divine power to accomplish this great mystery.

During Christmas time, when our Redeemer is with us, we implore God the Father to have mercy upon us through His divine Son Who has become man. Then, placing ourselves before the crib of the divine Infant, we ask Him to have mercy upon us, since he has come to earth to redeem us. Finally we appeal to God the Holy Ghost, Who has brought about this great wonder, to have mercy upon us and make us worthy of so great a gift.

Thus we fit our appeal to the spirit of each season in turn, and in this way we can always sing the words: *Kyrie eleison* with increasing love, humility and sorrow for our sins "not in a thoughtless way, but deliberately, and with all the more fervour because of their repetition", as we are told by Saint Denys of Chartres. "For the reason they are repeated so often, is in order that each time we may say them with increasing fervour". And again: "When we become conscious of our many sins and imperfections, and raise our eyes to God and to His mercy, crying out, *Kyrie eleison*, *Christe eleison*, we repeat the prayer nine times so that, having confessed our sins and imperfections nine times, we may then be raised, little by little, to the perfection and company of the nine choirs of angels."

Preliminary Exercises.

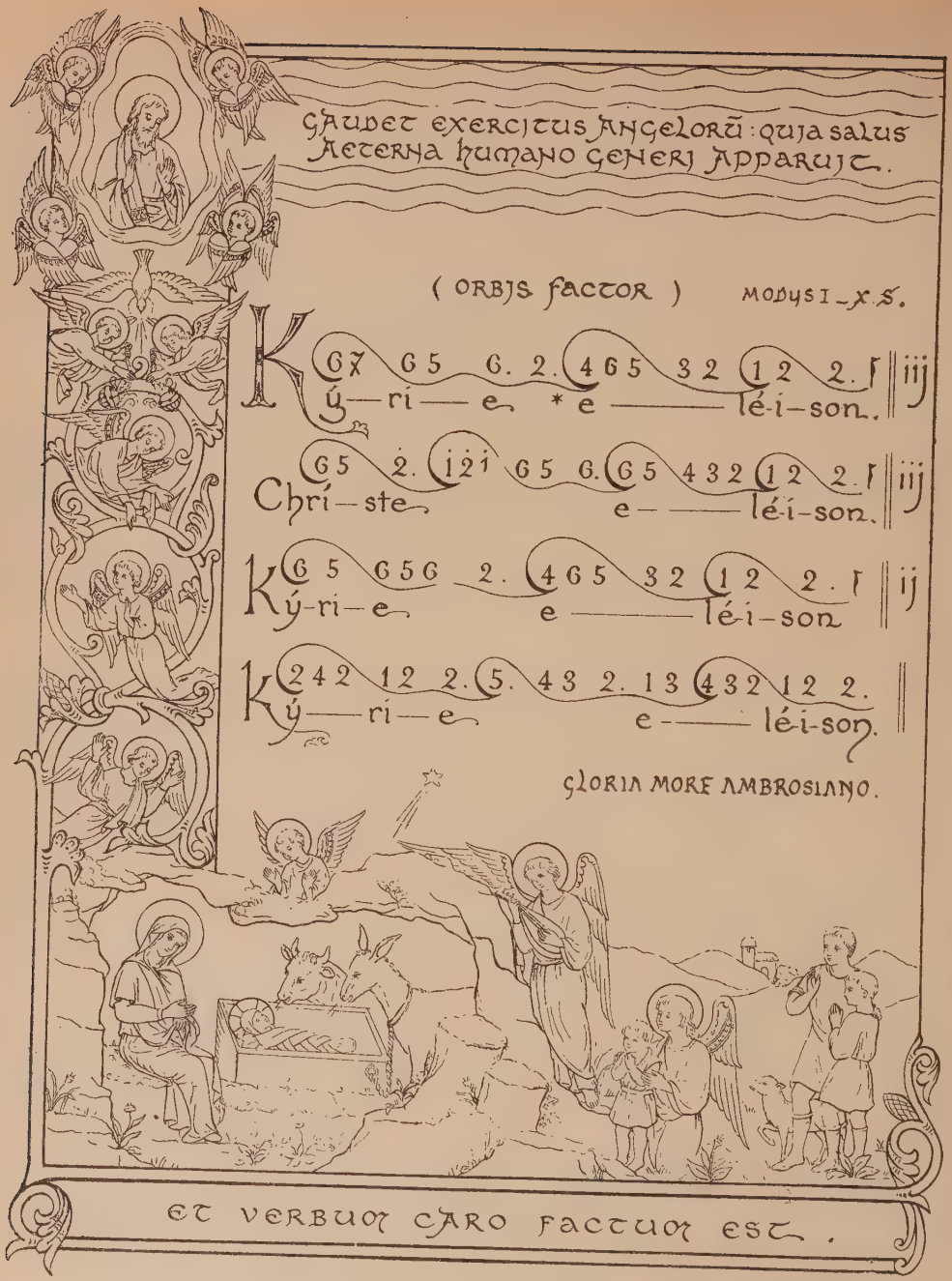


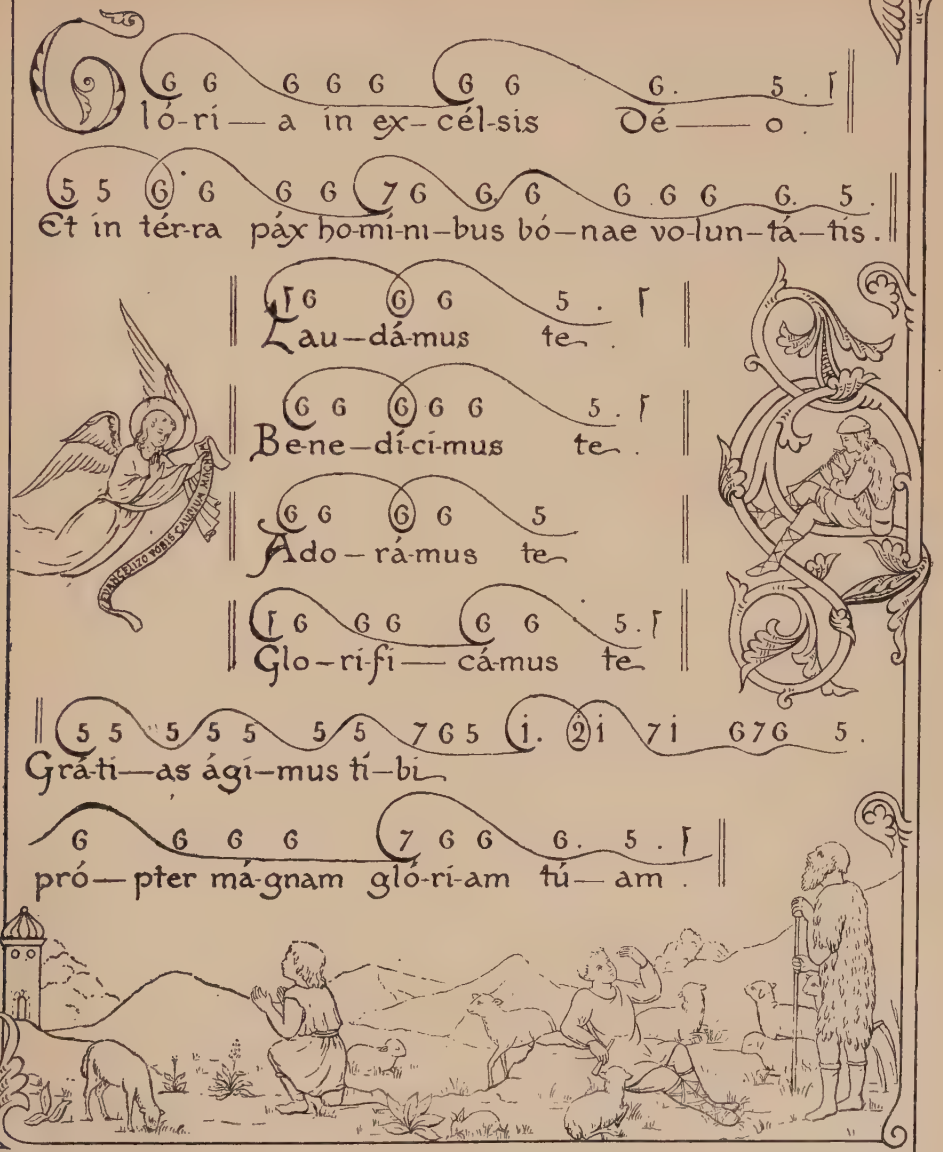


Notice the melody of *Christe.* Its natural melody with the accent high is completely reversed. It gives up its natural melody for the sake of the beauty of the phrase as a whole. However, it retains its natural rhythm: an arsis on the first syllable, a thesis on the last. It also retains its natural dynamics: the first syllable energetic, the second diminuendo. In order to sing this last syllable very lightly, sing *Line C* on the vocalise syllables, and then on the word *Chri-ste*, repeating each group until a perfect legato and diminuendo is obtained, before passing to the next group.

Study of the Kyrie Eleison.

1. Look at each phrase of the melody in silence while making the rhythmic gestures, and feeling the movement of the melody.


GAUDET EXERCITUS ANGELORŪ: QUIA SALUS
AETERNA HUMANO GENERI APPARUIT.
(ORBIS FACTOR) MODUS I - X S.
Ký — ri — e * e — lé-i-son.
Chri — ste e — lé-i-son.
Ký-ri-e e — lé-i-son
Ký — ri — e e — lé-i-son.
GLORIA MORE AMBROSIANO.
ET VERBUM CARO FACTUM EST.


6 6 6 6 6 6 6 6. 5.
ló-rí — a in ex-cél-sis Dé — o.
5 5 6 6 6 6 7 6 6 6 6 6 6 6. 5.
Et in tér-ra páx ho-mí-ni-bus bó-nae vo-lun-tá-tis.
6 6 6 5.
Lau-dá-mus te.
6 6 6 6 6 5.
Be-ne-dí-cí-mus te.
6 6 6 6 5
Ado-rá-mus te
6 6 6 6 6 5.
Glo-ri-fi — cá-mus te
5 5 5 5 5 5 5 7 6 5 i. 2i 7i 6 7 6 5.
Grá-ti—as ágí-mus tí-bi
6 6 6 6 7 6 6 6. 5.
pró—pter má-gnam gló-rí-am tú—am.
ET HABITAVIT IN NOBIS. IOAN. I

2. Sing the phrase on the syllable *Nu* with rhythmic gestures, observing the dynamics. Each phrase should express the sense and feeling of the prayer even before the words are added, for the melody itself is eloquent in its humility and appeal.

3. Sing each phrase with words and gestures. When the *Kyrie* has been carefully prepared in this way the gestures should be discontinued.

A breath may be taken if necessary between the word *Kyrie* and the word *eleison*, but it is far better to sing the whole phrase on a single breath. The ancient manuscripts showed no division between the last *e* of *Kyrie* and the first *e* of *eleison*, showing that the people of those days must have treated the two words as one and sung the whole phrase on a single breath.

If it should be necessary for some of the children to breath between the two words, let them do so with the least possible disturbance to the melodic flow, and in such a manner that it shall not be heard.

The Rendering of the Kyrie eleison.

Select two or four *cantors*, preferably boys.

The Cantors will intone the first Kyrie as far as the asterisk. The rest of the Kyrie should be sung antiphonally either by the two halves of the choir, or else by the Cantors alternating with the full choir.

This alternation typifies the two choirs in Heaven, the choir of angels answering the choir of saints.

The following arrangement may therefore be applied to this and all other *Kyries*.

1st Kyrie: Cantors alone, to asterisk. I Choir finishes the line.

2nd Kyrie: II Choir.

3rd Kyrie: I Choir (or cantors).

1st Christe: II Choir.

2nd Christe: I Choir (or cantors).

3rd Christe: II Choir.

1st Kyrie: I Choir (or cantors).

2nd Kyrie: II Choir.

3rd Kyrie: I Choir (or cantors) to asterisk. Both choirs (I and II) finish the line.

UNDULATING RHYTHM.

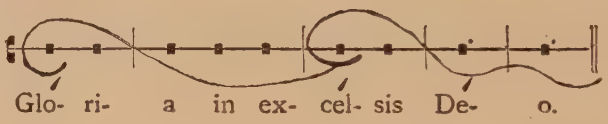
We have already used two distinct types of thesis.

1. The undisturbed thesis whose downward scoop takes in the entire time group, thus,

1. Undisturbed

Thesis

Example with words.



2. The thesis whose natural curve is raised up from within, before the thesis has run its full course, by the lift of an *accent*, which produces, inside the thesis, a sort of tiny arsis called an *undulation*. This "*undulating rhythm*" is already familiar to us. We will now see the various ways in which a thesis can undulate:

Undulating Thesis.

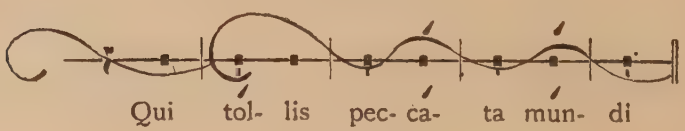
An accent lifting the last note of the thesis:

Duplex

Triplex

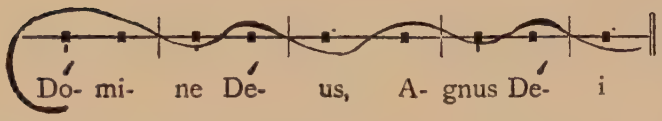
The same with words.

A



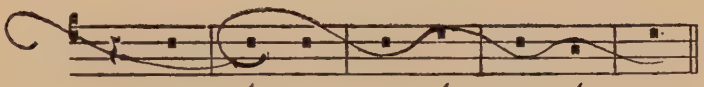
B

C

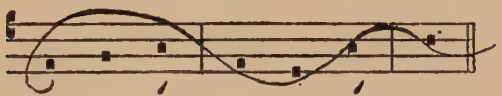


Recite the above with rhythmic gestures.
Sing them on a single musical tone.
Sing them as written below.

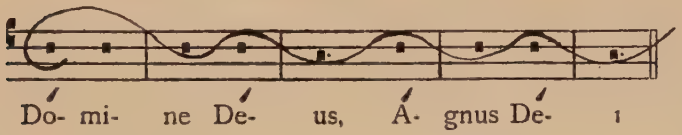
A



B



C

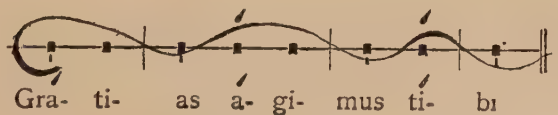
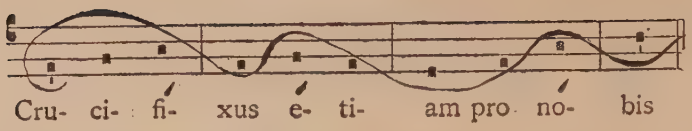


The above are all examples of the accent lifting up the last note of the thesis.

2. The thesis can also be lifted on the *syllable before the last* in a triplex group.

Example.

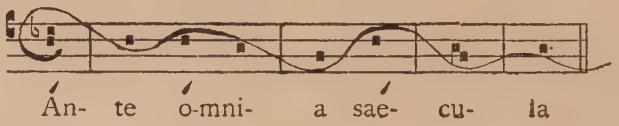
With words.



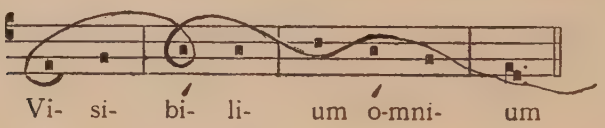
This usually happens when there is a *melodic* elevation to the accent — but it sometimes is found even in an equal (a) or in a falling (b) melodic line, as in *Example C.*

Example C.

a)



b)



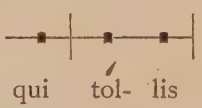
Home Work.

Mark the following sentences with their chironomy, observing the following principles:

1. Every phrase begins with a real *arsis* (curled).

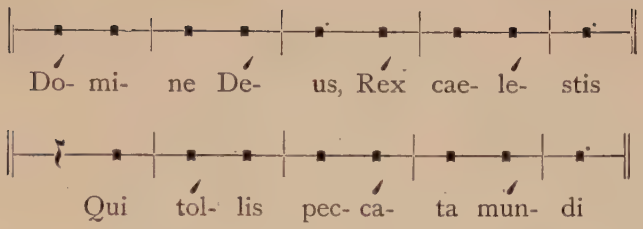
2. Every phrase ends with a thesis.

3. In the *centre* of a phrase: When an accent comes on the first note of a measure, we use a curled arsis:



Otherwise we raise the accent on an undulation, so that each word may end on a thesis.

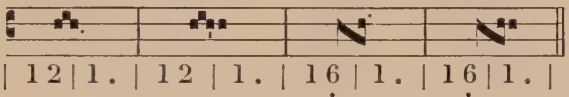
Exercise 52.



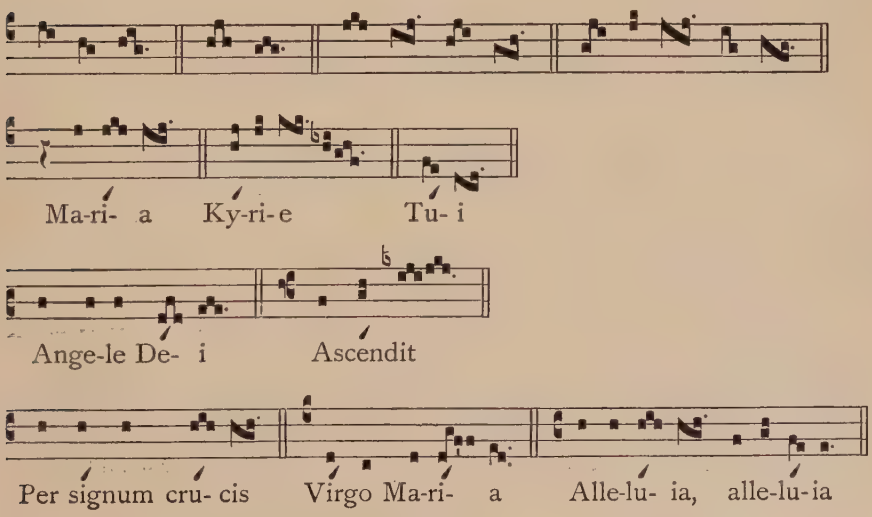
Notation.

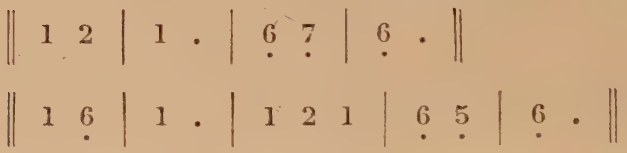
The last note of a triplex neum may be lengthened by adding a dot, or another punctum.

Example.



The result is to change a triplex group into a double-duplex group.

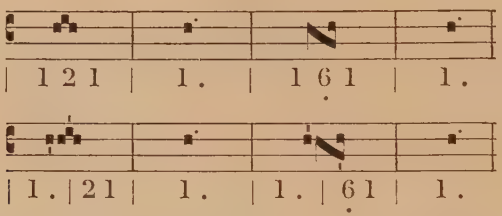
Exercise 53.

Exercise 54.



Write out these phrases in Gregorian notation using only the torculus and the porrectus.

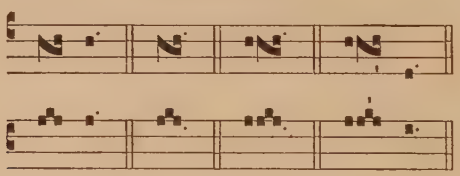
We may also place a punctum close to the first note of a triplex neum and form a pressus.

Example.



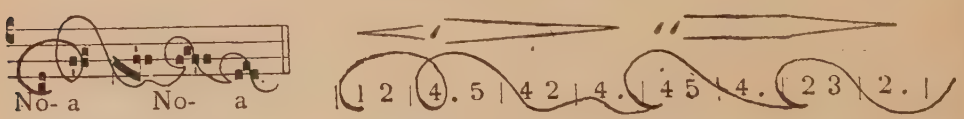
Once more we change a triplex group into a double-duplex, and we have an ictus on the central note of the neum.

Exercise 55.



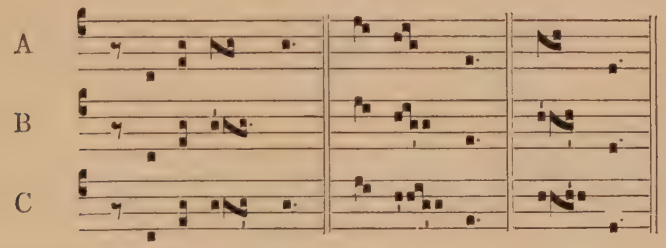
Write out the above group in numbers with bar lines to indicate the duplex and triplex groups.

Exercise 56. *(Vocalise)*



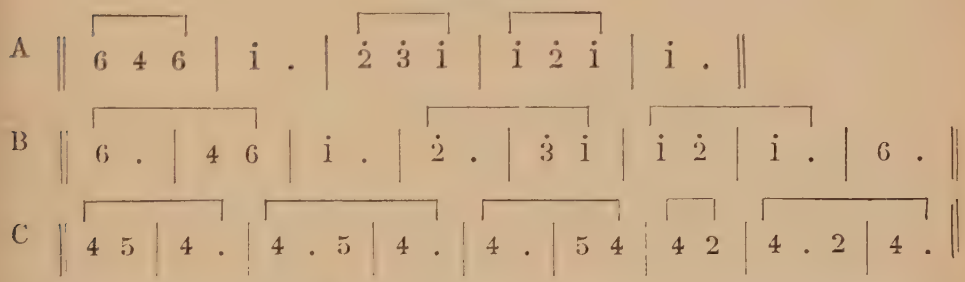
Take this exercise at various pitches keeping the same relationship between the tones.

Exercise 57.



Write this out in numbers.

Exercise 58.

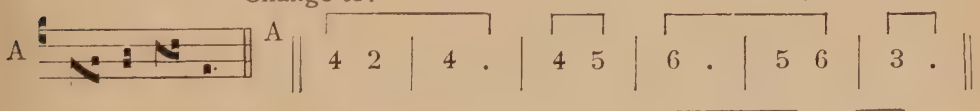


Write out these lines using a four line staff and torculus, porrectus, clivis and podatus. Use a single neum to express the notes which are bracketed.

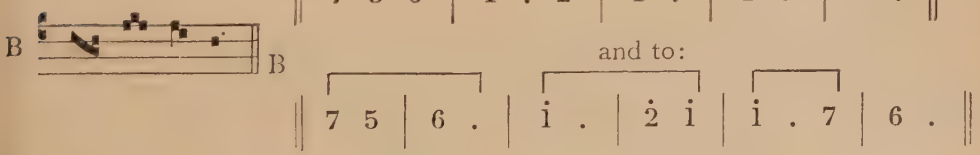
Exercise 59.

Alter the following groups as indicated:

Change to:



and to:



These changes must be made only by adding punctums or dots. The neums themselves must not be changed.

Game of Transformations.

(To be played with Torculus and Porrectus).

Phrases to be altered.

Transform each division to the short bar line. Then transform the whole phrase.

QUESTIONS.

1. What is the difference between a *Torculus* and a *Porrectus?*
2. What is the natural place for the ictus in a neum? Can the natural place be changed? How can this be done?
3. How can we prolong slightly a note or a neum? In what way or ways can we *double* the length of one note or of two?
4. In setting words to music, when do we use a neum, and when do we use a punctum?

CHAPTER VII.

Rhythm, as we know, is made up of a series of undulating waves of sound, — flexible, fluid, supple, — which rise and fall in graceful curves, always moving, always changing, but with a quiet, natural grace. On the surface of the rhythmic curves float the words, lightly poised, while deep down below the surface can be felt the pulsation of the duplex and triplex groups, like the throbbing of a great heart which we feel but cannot hear.

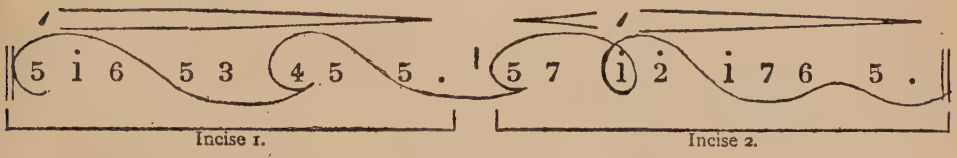
The effect of rhythm is to draw together separate notes into groups, and separate groups into rhythmic waves (that is, into an arsis-thesis relation) and to bring together all the little separate sounds into a great unity.

THE GREATER RHYTHM.

The same thing which we have seen happen to the notes and the groups is now going to happen to the rhythmic waves themselves. The separate rhythmic waves are going to be drawn together into a still greater unity — the unity of the phrase. To do this, some of the notes, or groups, may have to make some sacrifices of their natural characteristics, but those sacrifices add to the beauty and unity of the whole phrase, as we shall see.

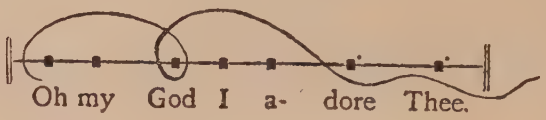
The smallest unit in this greater rhythm of the phrase is called an *Incise*, (which means a piece or a slice).

Example.



Each of these incises must be felt as *one musical thought*, inseparable from beginning to end. It must be sung with one single curve of the voice, not note by note, nor group by group, nor even rhythmic wave by rhythmic wave, but as a whole. All the smaller elements have gathered together to form a *rhythmic unit* of greater breadth and power.

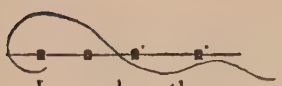
An Incise with Words.



Here is a brief *incise*, made up of six words.

a) We could say each word separately: | Oh | my | God | etc. Each word would fall like a dead weight, without meaning or feeling.

b) We could group the words into rhythmic waves :



This already has more sense.

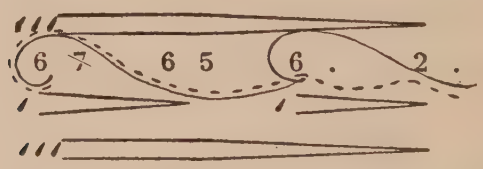
c) We could draw them all together into one incise as above. We make something with more meaning: the words live and move, they rise to a climax — they combine to form a unity which cannot be broken at any point.

This is quite as true in regard to a musical incise, even without words. The whole character and charm of Gregorian Chant lies precisely in these greater undulations of the phrase wherein the notes, the groups, the rhythmic waves (simple and composite) are gathered up and swung along in the curve of a greater unity.

For the sake of this greater unity the smaller elements are willing to make sacrifices: a word will give up its natural rhythm, or its natural melody; a rhythmic wave will give up its natural dynamics.

Henceforth we shall study this greater rhythm.

Example.



A. A. Two rhythmic waves

B. B. One incise.

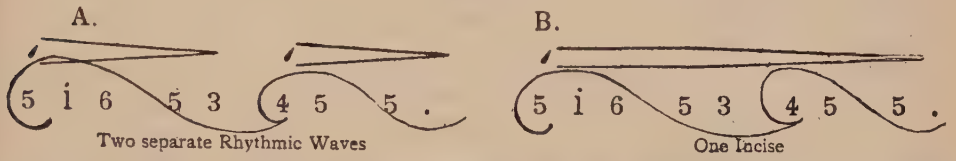
A. We see two rhythmic waves, each with its arsis and thesis, each with its own crescendo and diminuendo.

B. We see one incise. We no longer want that sense of a fresh start in the middle which the new arsis would give, so the second arsis becomes a thesis. We have, therefore, an incise composed of one arsis and three theses, and the dynamics are a long diminuendo.

A rhythmic wave has sacrificed its arsis for the general good of the phrase.

To bring about this unity in the incise it is not always necessary to change an arsis into a thesis. Often the original rhythmic waves remain unchanged but the dynamics follow the incise instead of following the rhythmic waves.

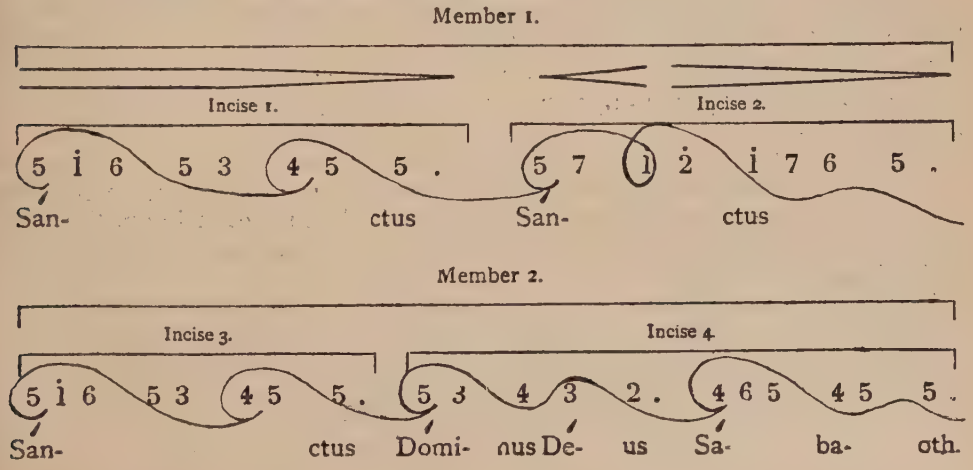
Example.



Here we have not changed the arsis-thesis of the melody — that is its flight and its fall, — but we have drawn it together into unity by the dynamics. The second rhythmic wave has sacrificed its personal dynamics for the good of the whole phrase, and its arsis springs up without any crescendo.

Turn to the *Sanctus, Page* 58, and notice how often the individual rhythmic waves have made dynamic sacrifices such as this. Yet they hardly ought to be called sacrifices, because so much is gained in beauty and significance by what appears to be a sacrifice. Enough remains of the original rhythmic movement to enable us to feel, deep down, the gentle interior swell of the original arsis-thesis even in spite of the dynamic change, but all these elementary things are subordinated to the outline of the phrase as a whole.

We are going to analize the *Sanctus* according to the rhythm of its phrases.


Member 1.
Incise 1.
Incise 2.
5 i 6 5 3 4 5 5 . 5 7 1 2 i 7 6 5 .
San- ctus San- ctus
Member 2.
Incise 3.
Incise 4.
5 i 6 5 3 4 5 5 . 5 3 4 3 2 . 4 6 5 4 5 5 .
San- ctus Domi- nus De- us Sa- ba- oth.

Incise 1 is composed of four groups of notes; the first being triplex, the others duplex. We wish to bring all these detached groups together to form one musical idea. First, we have the word *Sanctus* which binds the groups together, but this is not enough. The melody itself, even without any word, should make us feel the union. The groups of notes must be bound together by the rhythmic waves; the rhythmic waves must be bound together by the dynamics until they become *one thing*, coming forth as a whole on a single breath, inseparable, in one graceful curve from beginning to end. That is what we mean by an incise.

Sing the first incise to the breathing mark. We have a sense of its being complete, yet of there being something more to come, — perhaps another incise to balance it. That is precisely the impression we ought to receive from an incise at the beginning of a melody.

Continue to sing the melody as far as "*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth*". In singing notice how the rhythmic waves combine to form a greater unity of the incise, also the sense of separation between the various incises, like punctuation in reading.

Member 1. Notice how the first incise is balanced by the second incise, as in a question and answer. The two incises together form a *member of a phrase*, that is to say, a sort of section.

Member 2. The third incise repeats exactly what has been said in the first incise, as though for greater emphasis. The fourth incise adds something quite new yet which balances in a beautiful manner both the second incise and the third incise.

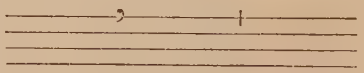
Members 1 and 2 make up together a *Phrase*, that is, an important division of the melody. Something definite has been said, and completed. If necessary, the whole composition could stop at that point.

Turn to *Page* 58. Continue to sing the melody of the *Sanctus* through the words "*Pleni sunt caeli et terra gloria tua, Hosanna in excelsis*". Feel the incises and the members. Make a diagram of the melody up to that point. How many members have we had up to this point? How many phrases?

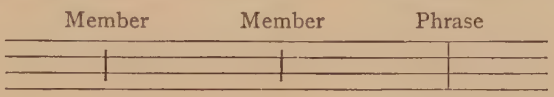
Finish the entire melody including the *Benedictus.* Make a diagram of the whole melody.

Incises may be longer or shorter than the examples given above. There is no exact rule in this regard, but whatever its size, an incise must be felt and sung as a whole, as something which cannot be broken up, even in our thoughts. It follows that we always sing an incise on a single breath: there is no place at which it could be broken.

The incise is marked in the liturgical books either by a comma or a short bar on the top line.



These signs mean that a breath may be taken if necessary, but in such a manner as not to interrupt the flow of the melody. It is often better not to breath, however, when an incise is short and is closely bound to the next one.



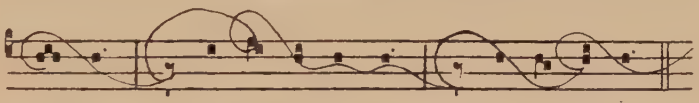
The member mark requires a breath, but once more in a manner which will not delay the melody.

The phrase mark also requires a breath with a pause in the movement equal to about one punctum, thus:

A.

Sometimes this pause is taken from the end of the phrase as in A.

Sometimes it is taken from the beginning of the following phrase as in B.

B. 

Form A is used where the following phrase begins on a note which has the rhythmic ictus, or touch.

Form B is used where the following phrase begins on a note which has not got a rhythmic ictus, and where we must place the ictus mentally on a rest.

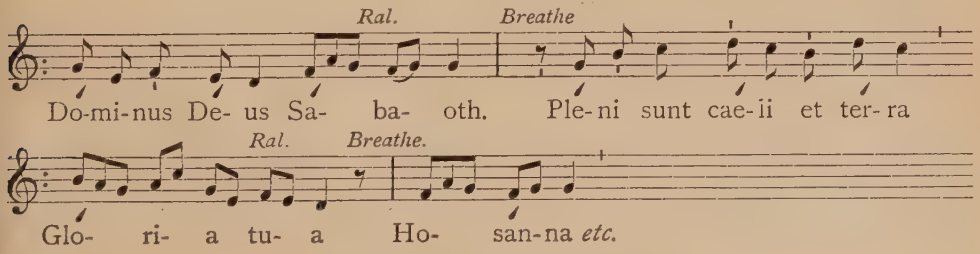
Sing *Examples A* and *B*.

Before the phrase bar there should be a *rallentando* of the last two groups of notes; also a *diminuendo*.

Never stress single syllables. The crescendo and diminuendo must always be spread out smoothly over the whole phrase or at least over the section of a phrase.

Exercise 60.

Melody of the Sanctus Mass IV.



Notice that the breath is taken before the bar mark in *Line 2*, and after it on *Line 1*. What is the reason for this?

Kyriale, Page 26, *Sanctus:*

Find the full bars.

In each case mark the place of the breath, whether it should come before or after the bar. The melody is not to be sung.

Two other marks are used.

1. *A double bar*, which comes at the end of a melody, or which is the signal of change when there is alternation between two choruses, or between the chorus and the cantors.

2. — * *The Asterisk* also means a change from cantors to chorus, but without a pause.

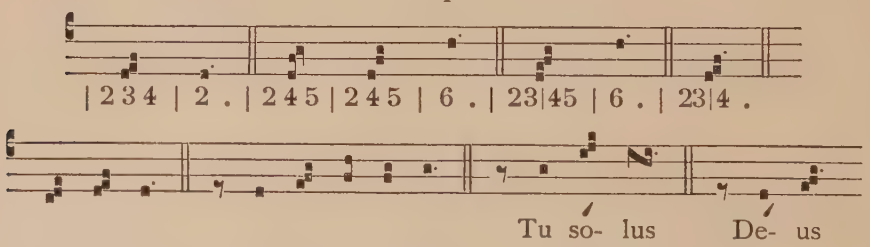
Notation.

Among the neums of three or more notes is

The Scandicus, meaning an accent.

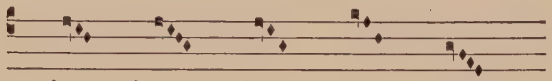
This neum represents three or more notes moving upward, and it has somewhat the appearance of a little stairway. As in the case of the other neums, the intervals between the notes may be large or small, but the relation between them is always that of an upward moving melody.

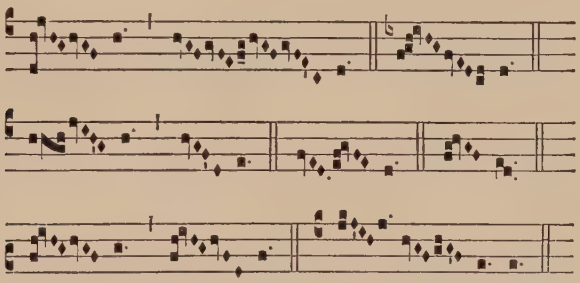
Example.



The Climacus, meaning a ladder,

is the reverse of the Scandicus and represents a descending group of three or more notes.

Example.

As in all the neums studied up to the present time, the ictus falls naturally on the first note unless otherwise indicated.

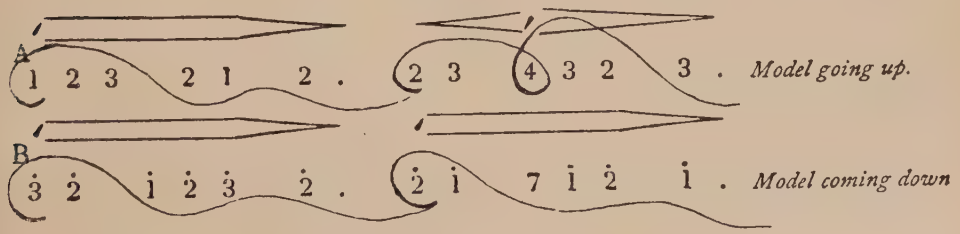
Exercise 61.

Write out the following melody using, whenever possible, the *scandicus* and the *climacus*.

1 2 3 4 3 2 2 3 4 3 1 2 . | 4 3 2 2 3 3 4 3 3 .

5 6 7 i 6 5 6 . 5 . | 6 5 4 3 2 1 3 4 3 2 .

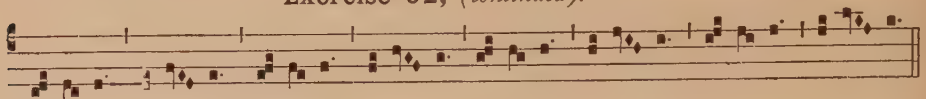
Kyriale : Read *Kyrie Page* 18.

Exercise 62.

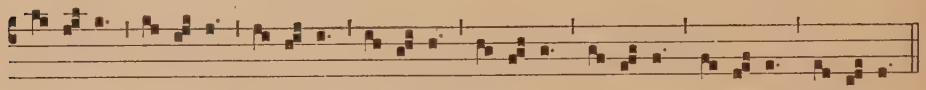


Exercise 62, *(continued).*

A



B



Sing *Exercise 62* with the chironomy indicated under A and B. *(Page* 103).

One of the chief beauties of Gregorian Chant is the free succession of duplex and triplex groups. This exercise is planned to bring out this particular feature. It must be sung evenly, smoothly, with care to follow the dynamics, and letting the grouping of the notes be a secret which we know and do not tell. Think of each phrase as a whole — not note by note, nor even group by group, but as a single flight of the voice.

Before singing it, hear it silently, making the rhythmic gestures with light scarves, being careful to give full value to the triplex groups. Then repeat on the various vowel sounds, and finally with the words.

Game of curves.

The teacher makes a rhythmic gesture representing a full incise. She selects a child to write an incise on the board — then another child to write a balancing incise, a rhythmic combination which need not be the exact duplicate, but which will sound well with the first incise. Then a third child will write a balancing member composed of two brief incises or of one long one.

Rhythmic Dictation.

The teacher sings a very brief and clearly rhythmed incise and selects a child to make the rhythmic curves on the board at the second hearing and in time to her singing.

It will be best to keep to duplex groups or else to triplex groups, without mixing them, as this might make the phrases too difficult at first. [1]

Homework

Make a diagram of the *Kyrie eleison, Page* 88, showing its form by incises, members and phrases.

---

[1] Graded exercises of this nature will be provided in a Teacher's Supplement to *Music Fourth Year.*

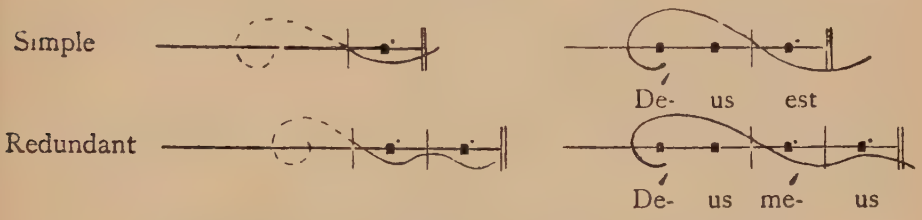
Latin Endings or Musical Cadences.

There are two types of cadence in Latin:

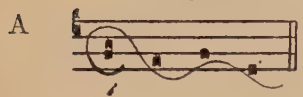
A. The short cadence ending on a single note, called *simple.*

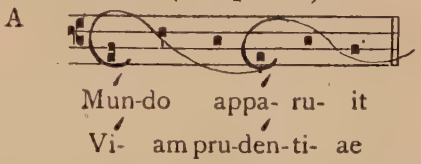
B. The long cadence with an additional note at the end, called *redundant.*

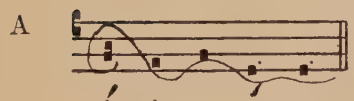
Example.

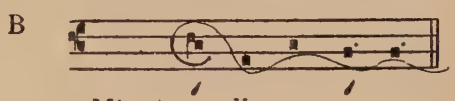


Simple and Redundant Cadences. (Antiphons)

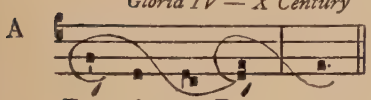




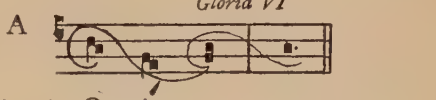


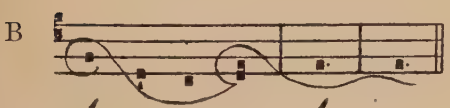
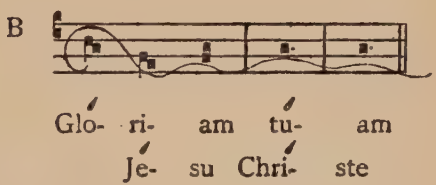


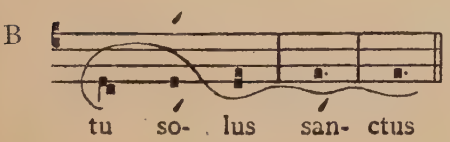
Gloria IV — X Century



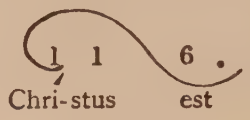
Gloria VI



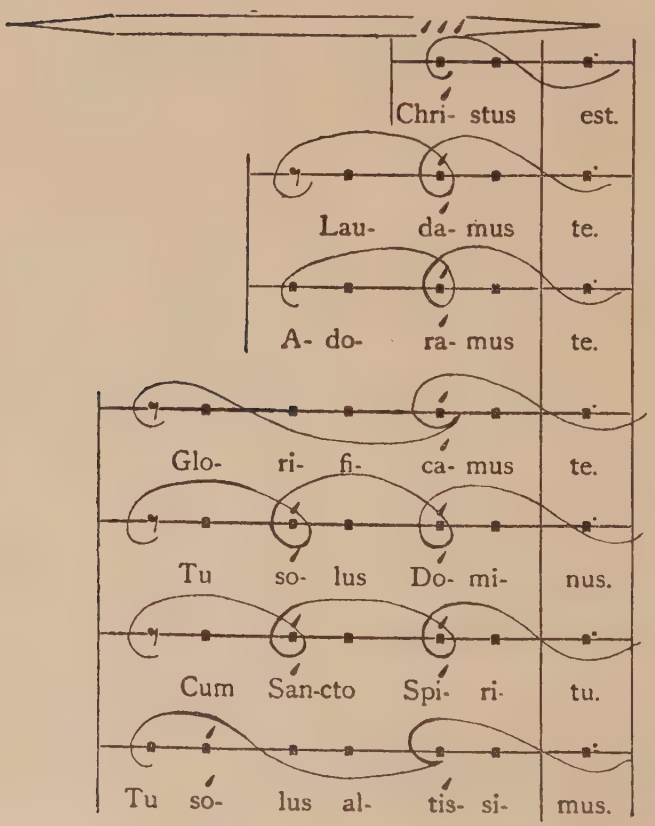


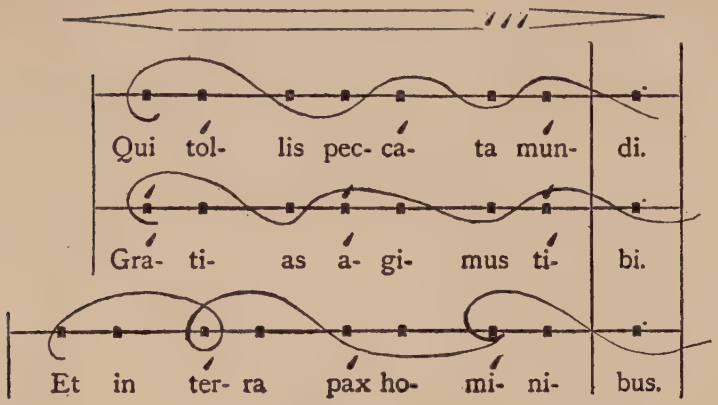


The following phrases should be read aloud in an ordinary speaking voice, with large gestures of both arms. They should then be chanted on a single musical tone, still with gestures. Finally they should be chanted with an inflection of the voice at the cadences, — a melodic drop of a minor third on the final note.

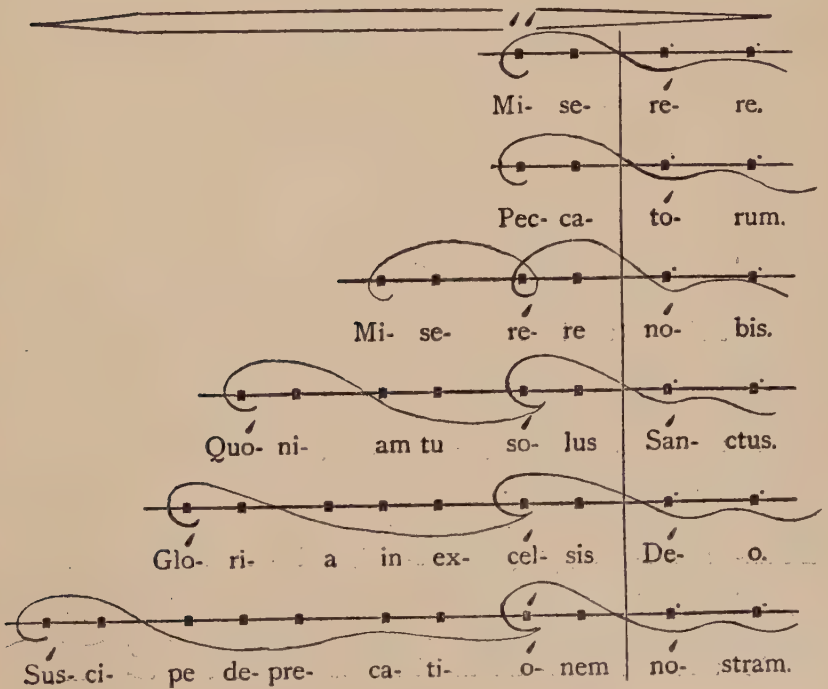


Exercise 63. *Simple cadences.*



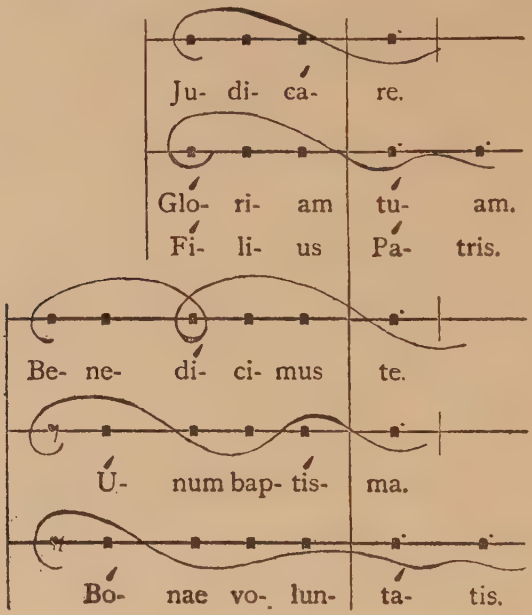


Redundant Cadences.



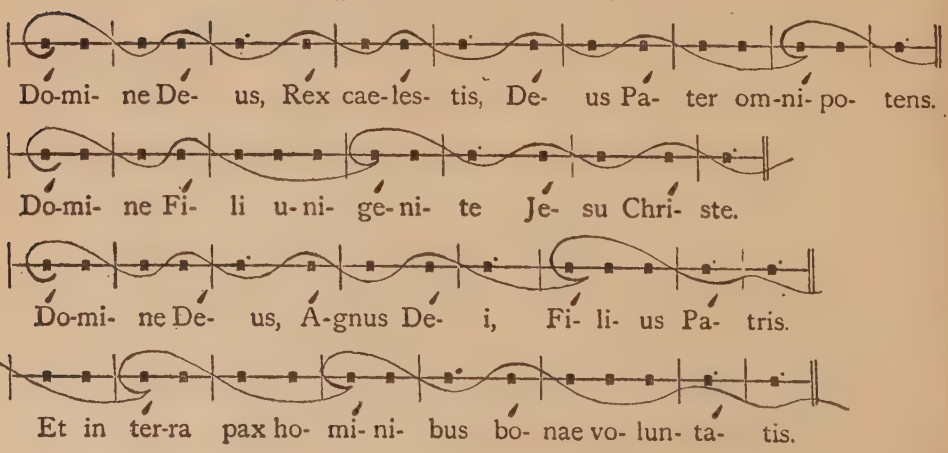
SIMPLE AND REDUNDANT CADENCES.

(Prepared by Triplex groups).



Exercise 64.

Attaching two or more incises together.


Do-mi- ne De- us, Rex cae-les- tis, De- us Pa- ter om-ni- po- tens.
Do-mi- ne Fi- li u-ni- ge-ni- te Je- su Chri- ste.
Do-mi- ne De- us, A-gnus De- i, Fi- li- us Pa- tris.
Et in ter-ra pax ho- mi- ni- bus bo- nae vo- lun- ta- tis.

Study of the Gloria in Excelsis.

The shepherds were watching their flocks by night, when behold: "An angel appeared to the shepherds, saying:

"I come to announce tidings of great joy:
Today is born for you the Saviour of the world!"

(Antiphon — Christmas Matins)

"And with the angel, there appeared a multitude of the heavenly hosts, who rejoiced, saying:

"Glory be to God in the highest,
And on earth, peace to men of good will, Alleluia!"

(Antiphon — Christmas Matins)

The hearts of the shepherds were full of joy and they joined in the jubilation of the angels:

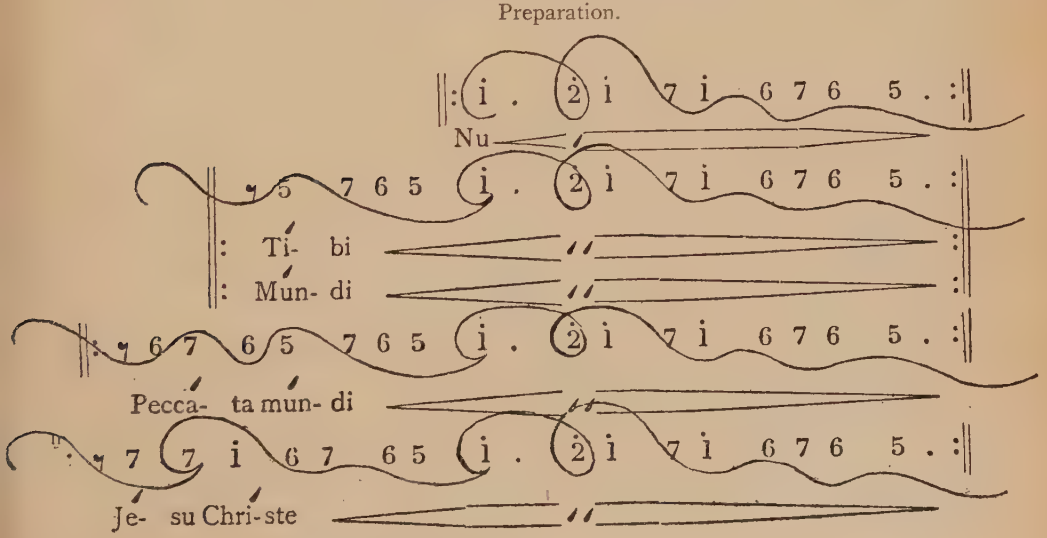
"Let the Heavens rejoice, let the earth exult, in the sight of the Lord, because He has come!"

(Offertory — Midnight Mass, Christmas)

Then the joy of the angels became so great that words could no longer express it, and their hearts overflowed in pure song.

This is the melody which is supposed to have been written by the great Saint Ambrose nearly two thousand years ago to express the angels' song of jubilation.

Jubilus of the Ambrosian Gloria.



Sing these phrases with large free gestures, — graceful and beautiful like the angels' flight.

Sing the top line on the various vowel sounds.

When the Priest intones the sublime canticle of Bethlehem, he announces the tidings of great joy in the very words of the angel to the shepherds:

Gloria in excelsis Deo.
Glory be to God in the highest.

And we answer him, still in the words of the angel:

Et in terra pax hominibus bonae voluntatis.
And, on earth, peace to men of good will.

Then the Church, divinely inspired, takes up in her own words the angelic hymn, saying:

Laudamus te, Benedicimus te, Adoramus te, Glorificamus te,
We praise Thee, We bless Thee, We adore Thee, We glorify Thee,

Gratias agimus tibi propter magnam gloriam tuam.
We give Thee thanks because of Thy great glory.

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Oh Lord, God, King of Heaven, God, the Father Almighty.

Domine, Fili unigenite, Jesu Christe.
Oh Lord, the Only Begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.
Oh Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.
Thou Who takest away the sins of the world, have mercy upon us.

Qui tollis peccata mundi, suscipe deprecationem nostram.
Thou Who takest away the sins of the world, receive our prayers.

Qui sedes ad dexteram Patris, miserere nobis.
Thou Who sittest at the right hand of the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus,
For Thou alone art holy, Thou art the only Lord,

Tu solus altissimus, Jesu Christe, cum Sancto Spiritu,
Thou alone art most high, O Jesus Christ, with the Holy Spirit,

in gloria Dei Patris, Amen.
in the glory of God the Father. Amen.

The Music of the Gloria in Excelsis.

This music is of the Ambrosian period (Fourth Century) and was probably composed by Saint Ambrose himself. It is, therefore, very much more ancient than the Gregorian melodies, as Saint Gregory did not live until the Seventh Century.

It is very beautiful in its utter simplicity and innocence. It is, in the main, recitation with vocal inflections — but every now and then it breaks forth into jubilations — that is, into pure melody without words, and this alternation of simple, direct statement with these ecstatic flights of the soul give it a peculiarly angelic flavour.

Restraint in expression is one of the qualities of musical prayer. We sing to Almighty God, as the Council of Trent tells us, "*reverentur*", that is to say simply, without trying to make an effect or to pose before God. "Let your voices resound modestly" Saint Ambrose tells us.

But our voices cannot express what is not already in our hearts and in our minds. For "song is the language of love" as St. Augustine writes, and if we sing "with resounding voice and a silent heart", we will never be able to sing the prayers of the Church.

Not only the heart, but the mind, must sing. We must sing with intelligence, "not merely as the birds sing, however lovely this may be — but understanding the meaning of what we sing" [1]. Then our song will be an act of worship of mind and of heart, nor will we give scandal to those who listen by "making the Church a place where theatrical melodies and songs are heard, and the house of God like unto a stage where performances are given to amuse the people". [2]

The Church has many different ways of expressing herself through her music. Sometimes she gives us her thought simply and directly. She is satisfied to let us hear merely the words themselves. Thus it is when she reads to us the Epistle and the Gospel, when she prays in the Collect, in the Pater Noster.

At other times she entwines the words with melody, speaking to our hearts as well as to our minds, as though she meant us not only to understand what she

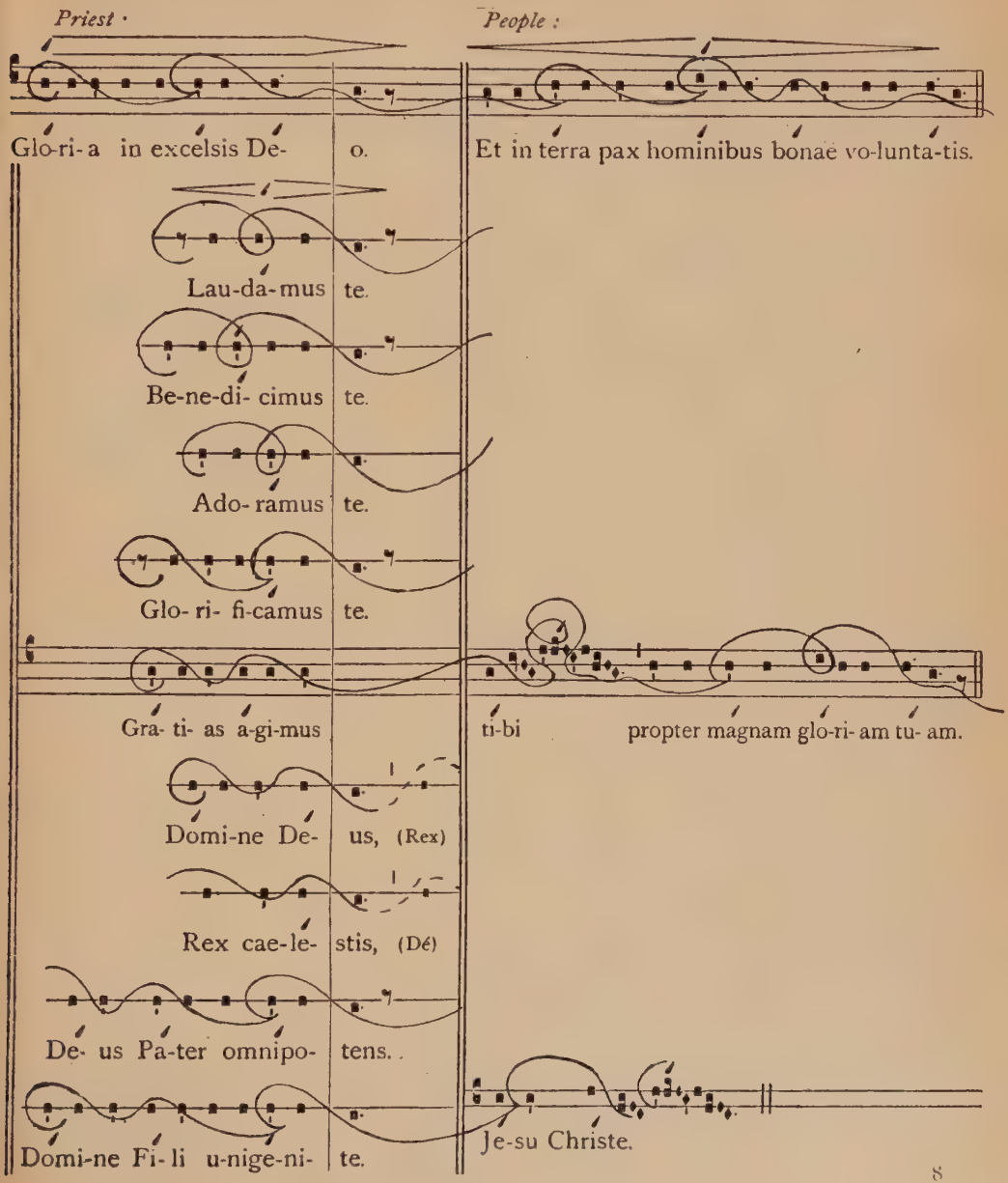
[1] Saint Augustine.
[2] Saint Jerome.

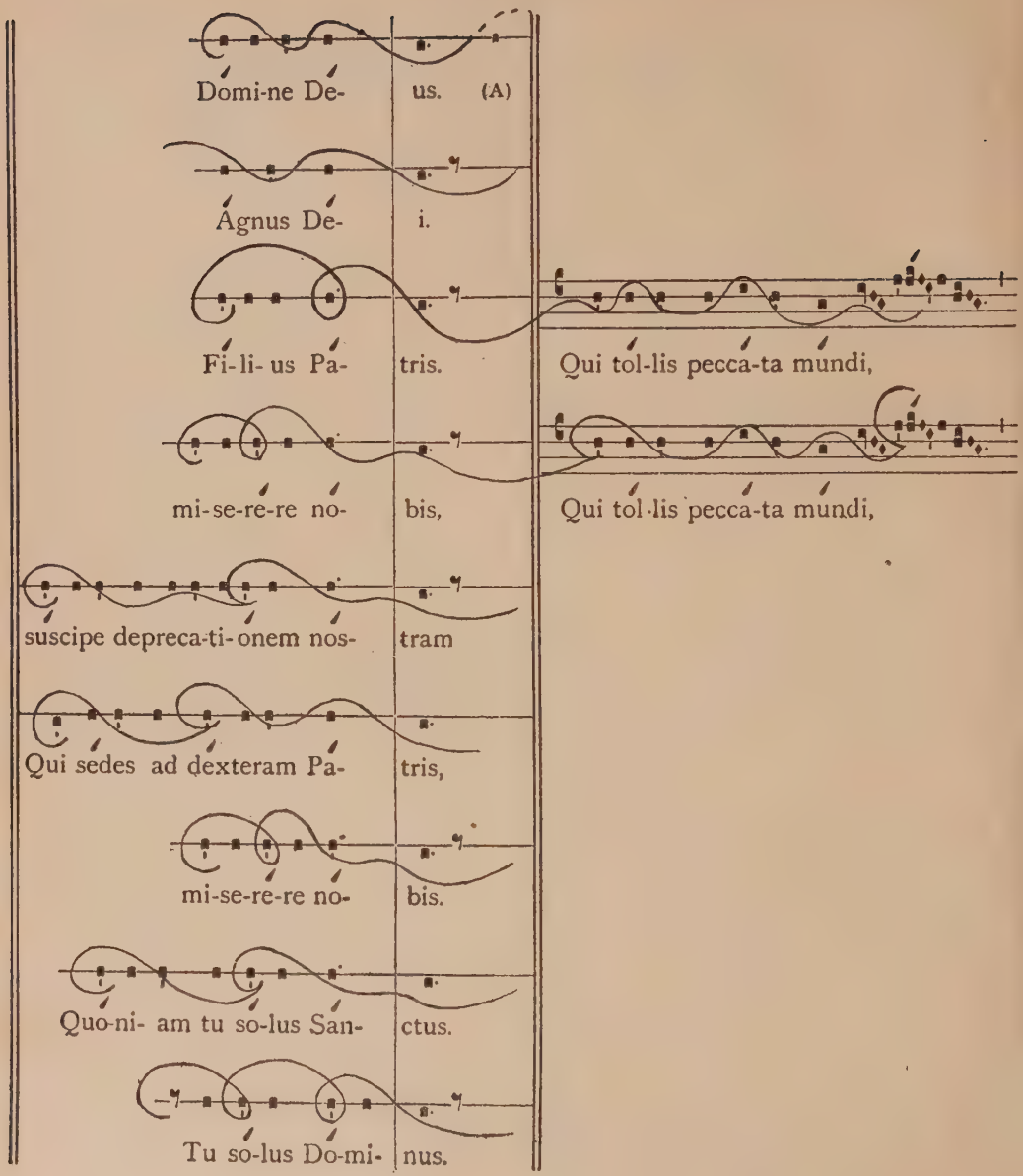
was saying but to feel what she feels in saying it. We have this type of music, — partly words, partly melody, the two rather evenly balanced, — in the melodies to the Sanctus, to the Agnus Dei, and others.

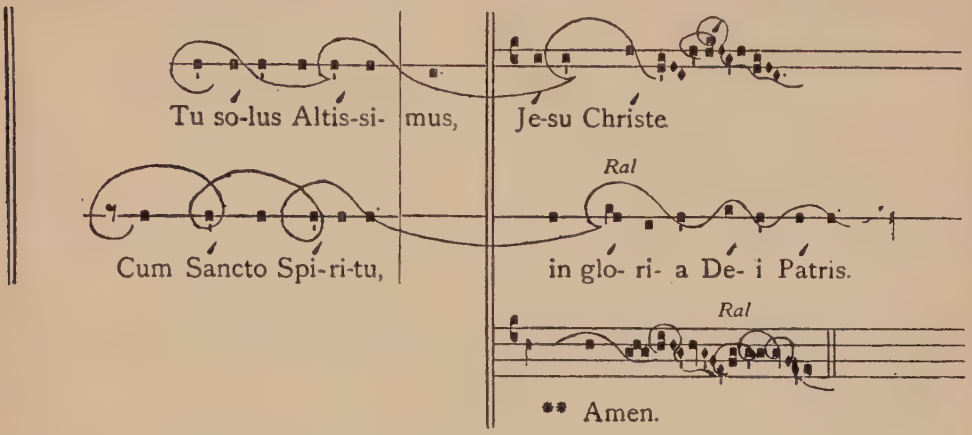
Then the Church has another way of expressing herself through music when her heart breaks forth in pure melody, to express those things which no human words could utter. These songs of ecstasy are very ancient. Saint Augustine speaks of them long before the days of Saint Gregory and calls them *jubila*. Thought, he explains, can express itself in words but feeling needs no words. Indeed, the stronger the feeling the fewer the words. Once the heart speaks, words become a hindrance rather than a help to expression. And so, he describes these pure melodies without words in explaining one of the psalms — "*Sing ye well to the Lord with jubilation*". "Here" he tells us, "we have given to us a way in which to sing. Do not ask about the words, (as though what is pleasing to God could be expressed in words!) but *sing in jubilation*. What does it mean to sing in jubilation? It means to sing from the heart that which can neither be understood nor expressed in words". Then he describes how the reapers used to sing at their work and how, little by little, their joy in their song carried them beyond the need of words so that they burst out into inarticulate cries of jubilation. And he adds: "To whom is jubilation due if not to the ineffable God? Ineffable means that which cannot be expressed in words. Since we cannot show forth our God in words, yet since we ought not to keep silent, what remains for us to do but to jubilate, and to sing without words to express the delight of our hearts? *Sing ye well to the Lord with jubilation!*"

We find these jubilations springing up here and there all through the Church's song: at the end of the *alleluias*, after the words of the Kyrie, prolonging syllables in the Glorias, all through the Graduals — wherever the heart feels more deeply than words can express, and where we must cry out with the prophet of old "Ah — ah!" It is pure contemplation.

One of the most beautiful of these jubilations is the one which is repeated again and again in the Ambrosian Gloria. There is a celestial contrast here between the simple line of the recitation, and the sudden ecstatic flight into contemplation.

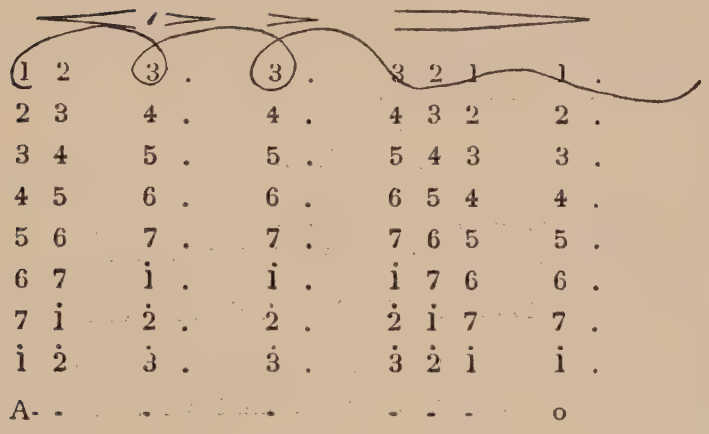
This simple *Gloria in excelsis* may well have been one of those melodies which attracted Saint Augustine, before his conversion, to the Christian offices, and which, as he tells us, drew tears of joy from his eyes.

Priest ·
People :
Glo-ri-a in excelsis De- o.
Et in terra pax hominibus bonae vo-lunta-tis.
Lau-da-mus te.
Be-ne-di- cimus te.
Ado- ramus te.
Glo- ri- fi-camus te.
Gra- ti- as a-gi-mus
ti-bi propter magnam glo-ri- am tu- am.
Domi-ne De- us, (Rex)
Rex cae-le- stis, (Dé)
De- us Pa-ter omnipo- tens.
Domi-ne Fi- li u-nige-ni- te.
Je-su Christe.


Domi-ne De- us. (A)
Agnus De- i.
Fi-li-us Pa- tris.
Qui tol-lis pecca-ta mundi,
mi-se-re-re no- bis,
Qui tol-lis pecca-ta mundi,
suscipe depreca-ti-onem nos- tram
Qui sedes ad dexteram Pa- tris,
mi-se-re-re no- bis.
Quo-ni- am tu so-lus San- ctus.
Tu so-lus Do-mi- nus.



Exercise 65.

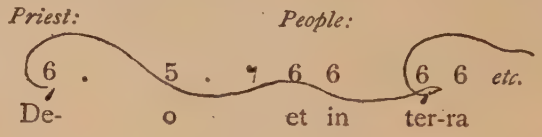
(by Dom Mocquereau)



The slight renewal of the mi is like a delicate layer of tone added, but so smoothly that it should be hardly noticeable. This renewal is called a repercussion.

The celebrant intones the *Gloria in excelsis Deo.* (While studying the *Gloria* the two cantors should do this).

The full chorus should say the words in their minds and continue without rhythmic interruption, thus:



Game of Melodic Outlines.

(The object is to match words with melodies).

a) The teacher pronounces a word or a brief group of words.
The class listens. Each child decides silently on a suitable melody.

b) The teacher repeats the word or phrase.
Each child mentally fits his melody to it.

c) The teacher calls on one child to write his melody on the board.

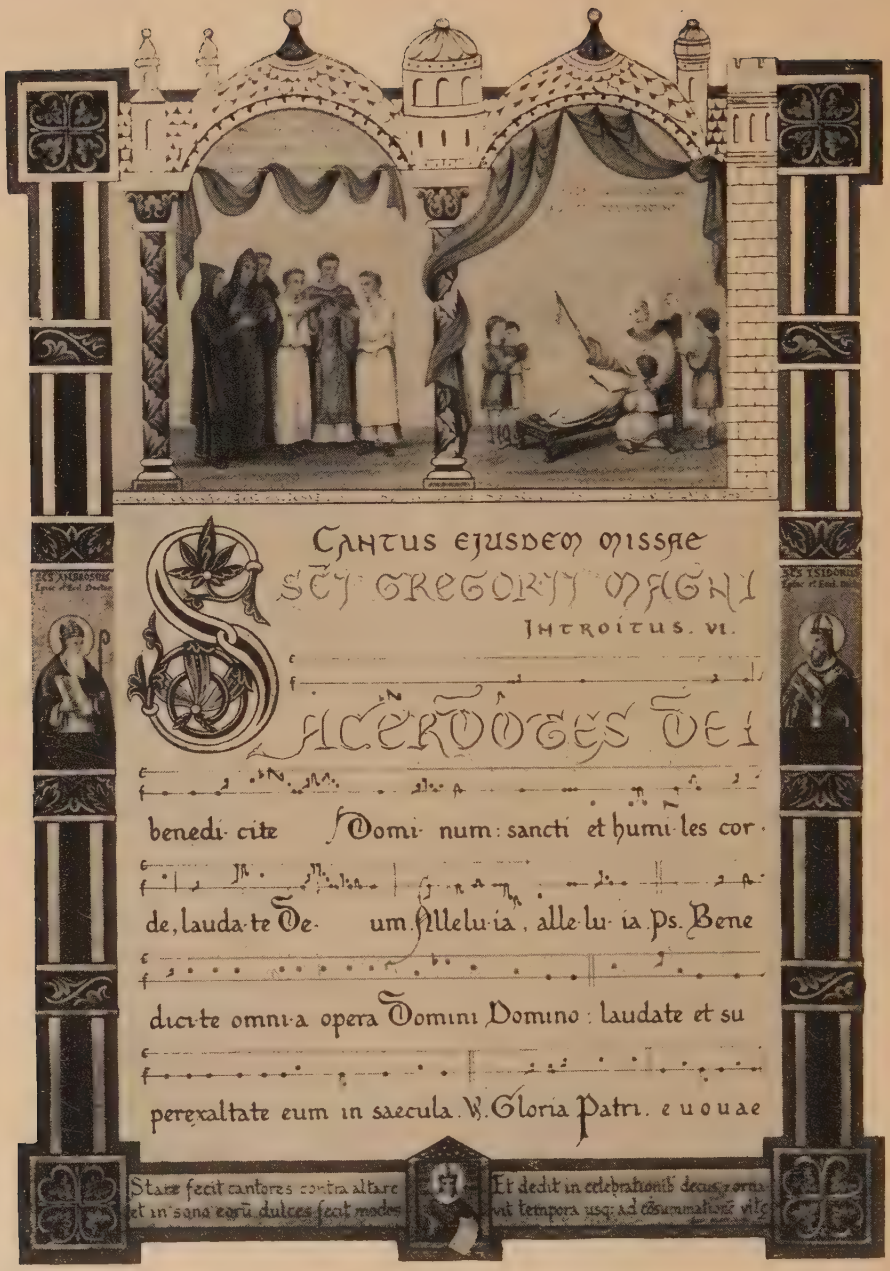
d) If the melody is approved by the class and by the teacher, the successful child will have the right to dictate the next word or phrase.

(The rules of the Game of Chironomy apply equally to the Game of Melodic Outlines.)

The teacher may select any of the phrases of a simple type studied in the preceeding chapters. She should, however, always give the English translation of the phrase first, before giving the Latin words, so that the children receive the thought content before the formal drill.

QUESTIONS.

1. What do you mean by the greater rhythm?
2. Write a phrase composed of two members, each member composed of two or more incises.
3. Do dynamics belong to the individual rhythmic waves or to the phrase as a whole?
4. How do we know where to place the climax of our crescendo?
5. When may we take a breath? When must we make a rallentando? A diminuendo?
6. Who sang the first *Gloria in excelsis?*
7. In what different ways does the Church express herself in music?


CANTUS EJUSDEM MISSAE
SCI GREGORII MAGNI
INTROITUS. VI.
SACERDOTES DEI
benedi cite Domi num: sancti et humi les cor
de, lauda te De um. Alle lu ia, alle lu ia. Ps. Bene
dici te omnia opera Domini Domino: laudate et su
perexaltate eum in saecula. V. Gloria Patri. e u o u a e
Statæ fecit cantores contra altare
et in sana eorū dulces fecit modos
Et dedit in celebrationis decus, ornamenti tempora usq; ad cōsummationē vitæ

Page from a Missal illuminated by the Nuns of Sainte Cécile of Solesmes in 1904 for the Centenial of Pope Saint Gregory the Great.

CHAPTER VIII.

Even in the time of Saint Gregory and for centuries thereafter it was hard to obtain from the cantors and people that smooth, light rendering which the liturgical melodies require. What was most discouraging was to find that the people had to be taught the same melodies over and over again. This is not so surprising when we remember that they had no printed books and had to depend on their memories alone, but John the Deacon (IX Century) has left an account of their singing in which he makes no excuses for their poor rendering. The Gauls were particularly troublesome, it would seem: "The sweet Gregorian melodies which had so entranced these people had to be taught to them again and again, as they seemed incapable of preserving them in their purity." They kept confusing frivolous melodies with the sacred ones, a fact which the historian attributes either to their natural silliness or to their crude and barbarous origin. His arraignment of their performance is severe: "These men from across the Alps," he writes, "seem unable to tone down to the supple delicacy of the Gregorian melodies, those stupendous noises which burst from their crude throats like claps of thunder." When their teachers tried to obtain a smooth, legato style with beautiful inflections, delicate repercussions, light ictus like angels' footsteps, these poor Gauls succeeded only in producing "sounds like the rumbling and rattling of chariots rolling down a flight of stone steps!" And the narrator adds a melancholy comment: "These sounds", he tells us, "instead of charming the ear, tortured it."

The Pope himself was determined to spare no pains, because he wanted only that which was truly beautiful to be offered to Almighty God. Furthermore, he wished the people themselves to have their devotion stimulated by the art of celestial singing. Like his successor, Pope Pius X, he wished his people to "pray in beauty", that this great art of music "by charming the ear should win the heart to a love of heavenly things". [1]

So important did this seem to Pope Saint Gregory that he used to give his own time to teaching the choir boys to sing the liturgical melodies, and we often see him pictured surrounded by a group of children, holding a rod in his hand to mark the rhythm or perhaps to correct the crudities of the singers!

---

[1] St. Augustine.

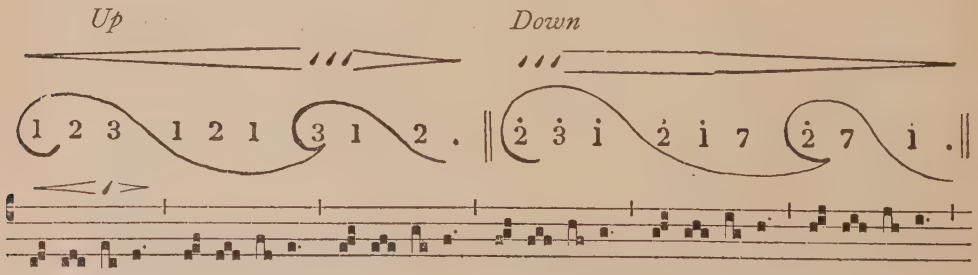
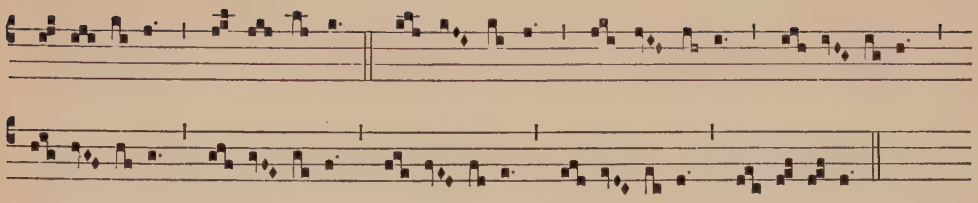
When we think of the difficulties which had to be faced by the Pope and the Bishops of those days we must admire their courage. They were spreading a great art among crude nations whose inhabitants were recent converts from paganism or from barbarism. They had no organized schools, no books, yet in spite of all these difficulties, the Popes, the Bishops, the Councils of the Church, insisted upon maintaining the highest ideals of Christian art and worship. Even the training of the performer was not to be neglected. "The singer should command respect for his skill as well as for the mere power of his voice" declared the Council of Aix-la-Chapelle, in the year 816, "so that not only the words which he utters but the sweetness of his singing may raise the souls of his hearers to thoughts and love of heavenly things."

It was particularly in the monasteries that this great art of musical prayer was practised and handed on down the centuries. There the melodies were sung with love, were copied out by hand with scrupulous care, and were taught to the people. The voices of the Monks rose in song seven times a day, even as we can hear them still in our own time — rising like a sweet incense before the altar of the Lamb. When the Monks sing "their voices are strong yet gentle, and move in broad smooth curves like an orchestra of violoncelli."[1] This is the way our own voices should sound, and we will take the Monks as our models rather than the crude and barbaric Gauls who so greatly disgusted John the Deacon. We will sing with sweet, gentle, smooth voices, soft like velvet, light like a vapor, legato like a violoncello, — and then we too will follow the wish of the Holy Father, and "pray in beauty".

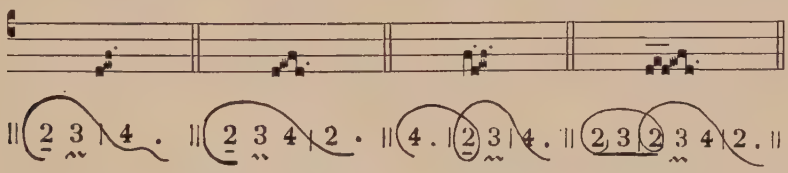
The following exercise will help us to acquire that quality of voice. It is written by one of the Benedictine Monks who sing so beautifully, — Dom André Mocquereau.

Exercise 66.

Vocalise on Incises *by Dom André Mocquereau.*

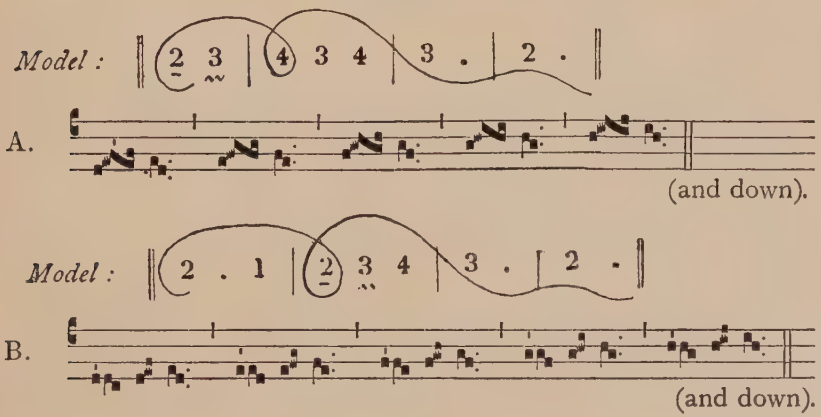
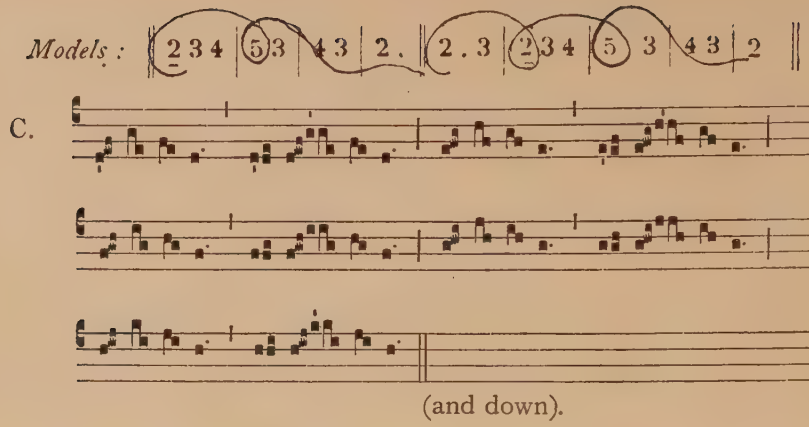
Model of Rhythmic Gesture throughout the exercise.

[1] Camille Bellaigne.

Notation.

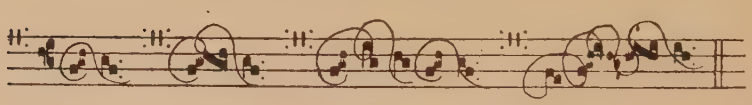
The most curious of all the neums is *The Quilisma* a peculiar little wavy note which is never seen by itself, but always in the centre of an ascending group of notes, usually (but not always) forming a minor third:

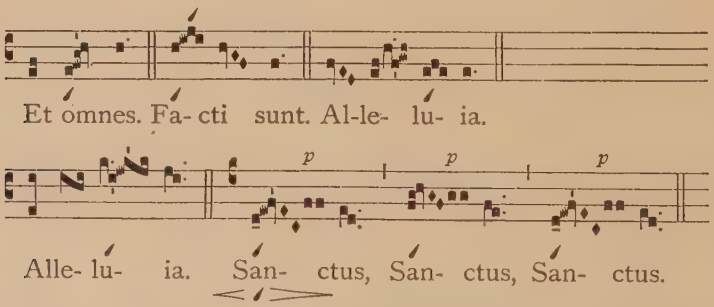


How to sing the Quilisma.

The wavy note itself is passed over rather lightly and smoothly, but *the note or notes before the Quilisma* are slightly prolonged and slightly stressed as though by a gentle pressure. The rhythmic ictus is always found on the *note before the Quilisma.*

Exercise 67.



Rhythmic Phrases.

Visualize each phrase as a whole, hearing its rhythm in silence. Then, at a sign from the teacher, sing it with rhythmic gestures, using the syllable *Nu*. When each phrase has been mastered separately, sing the whole line.

Rhythmic Phrases *(with words)*.

Write all the above rhythmic phrases in numbers with bars to show the place of the ictus.

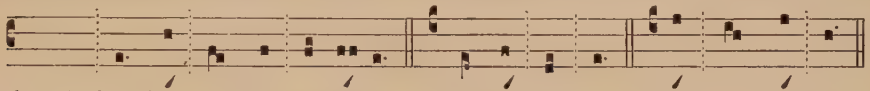
Kyriale — Read the music of the Sanctus, Page 6.
Alleluia 1 Page 130.
Alleluia 8 Page 131.
Alleluia 5 Page 132.

Before singing the above, mark every ictus in your books with a pencil.

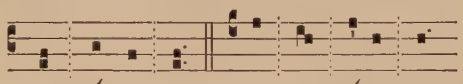
Neums and Punctums.

As we know:

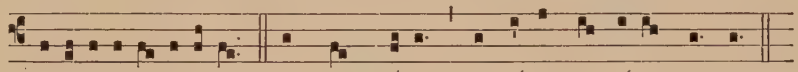
1. *A single punctum* between two neums belongs rhythmically to the neum before.

1.

hominibus bo- nae vo- lunta-tis. Lauda-mus te. Rex cae- le- stis.
A-gnus De- i,

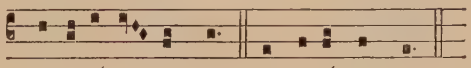
2. *Two punctums* between two neums form a duplex group.

2.

Lau-damus te. u- ni- geni- te.

3. Mark the groups, also the rests, which we must hear in our minds.

3.

Agnus De- i, qui tollis peccata mundi

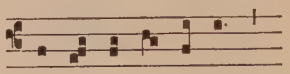
Home Work.

1. Mark the groups in the following phrases.

Benedi-ci-mus te Adoramus te.

Domine Fi-li unigeni-te

Qui tollis pecca-ta mun-di

2. Write an answering incise to the following:



3. Compose a phrase of two members: the first made up of two short incises; the second a long unbroken member which balances the two short incises.

The Responses of the People at Mass.

The Mass is the eternal sacrifice of Calvary applied to each one of us who takes part in body and in spirit. Each one has his own part to fill in the great drama of the Cross.

The officiating priest offers the holy sacrifice. The faithful associate themselves in spirit with his sacrifice. But not in spirit only. They answer the priest with a shout of approval, *Amen* (So be it). *Allelúia* (Praise to God). Their participation is not a silent one. When the celebrant turns to the faithful saying: "*Dóminus vobíscum*" (The Lord be with you) they answer promptly and with a single voice: "*Et cum spíritu túo*" (and with thy Spirit), to which the celebrant responds by asking the people to unite their prayers to his: "*Orémus*".

Before the Gospel, the people are again addressed: "*Dóminus vobíscum*", and again they answer: "*Et cum spíritu túo*"; and the Gospel Chapter is announced, to which announcement the people answer: "*Glória tíbi Dómine* (Glory be to Thee oh Lord).

Before the Preface there is another colloquy between priest and people:

Priest: Per ómnia saécula saeculórum. *People: Amen.*
(For ever and ever).

Dóminus vobíscum. *Et cum spíritu túo.*

Súrsum córda. *Habémus ad Dóminum.*
(Lift up your hearts). (We have lifted them up unto the Lord).

Grátias agámus Dómino Déo nóstro. *Dígnum et jústum est.*
(Let us give thanks to the Lord our God). (It is meet and just).

Before the *Páter Nóster* (Our Father), the celebrant again says to the people:
Per ómnia saécula saeculórum (For ever and ever)
And again the people answer: *Amen.*

The celebrant sings the *Páter Nóster*, as far as the line: "*Et ne nos indúcas in tentatiónem,*" (and lead us not into temptation). Then the whole body of the faithful finishes the prayer with a great cry: "*Sed líbera nos a málo*" (But deliver us from evil!)

Before the *Agnus Déi* the celebrant again invites the people to pray with him, saying:

"*Per ómnia saécula saeculórum*" and they answer: "*Amen*". To which the celebrant responds: "*Pax Dómini sit semper vobíscum*". (May the peace of our Lord remain with you forever). Once more the people answer "*Et cum spíritu túo*".

At the end of the Mass the Deacon turns to the people to announce that Mass is ended "*Ite míssa est*" to which they reply with an act of thanksgiving for the blessings they have received: "*Déo grátias*".

Thus we see that the Mass is a great drama in which each one of us has his own part, nor must we sit through it with silent hearts, nor even with silent voices. When the priest turns toward us inviting us to pray with him, the least we can do is to respond in the words that the Church puts on our lips, and show forth our union of heart by the unison of our voices.

Then the Mass will be rendered as it was in ancient times: the single voice of the celebrant sounding simply in the quiet formulae which the Church allots to him; the Schola or choir singing with perfection of art the more elaborate melodies, which are like a musical meditation on the words; and then finally, in contrast, the voice of all the faithful rising in a great shout speaking with the majesty of numbers.

Look at the *Diagram of the Mass, Page* 132, and you will see this arrangement in three parts: The celebrant, the schola, the people. Notice how comparatively large a part is that which is allotted to the people.

Study of the Responses.

The colloquies between priest and people are not hard to learn. They consist of simple musical recitations with inflections of the voice. The only difficulty is in starting exactly together, so that our responses may sound like *one mighty voice coming out of a thousand throats.* One single laggard can spoil everything. We have, therefore, prepared the colloquies with rhythmic curves, giving the exact pause between the end of the priest's phrase and the beginning of the people's response. If this curve is felt clearly by every singer, there will be no hesitation in the attack. In practising the responses, therefore, make the gestures large and flowing until such time as everybody *feels* them so clearly that there is no further need to make them outwardly. During the practice of the responses two cantors should sing the part of the priest, while the whole class repeats these words mentally and makes the rhythmic gestures for both the

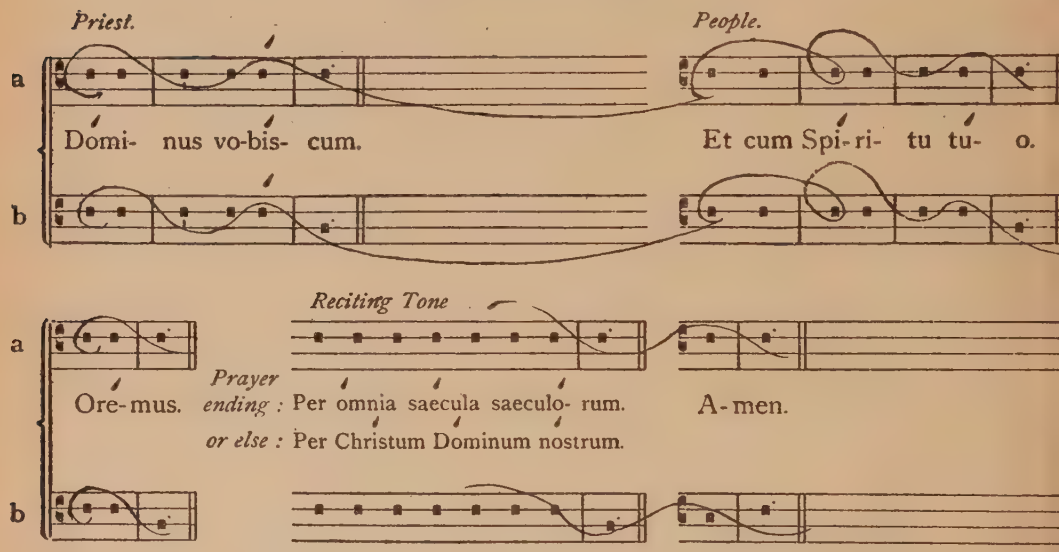
phrases sung by the cantors and for their own. Let there be no interruption of the rhythmic movements between the part of cantors and people.

There are two melodies given for each response.
If the priest sings A, the people answer A.
If the priest sings B, the people answer B.

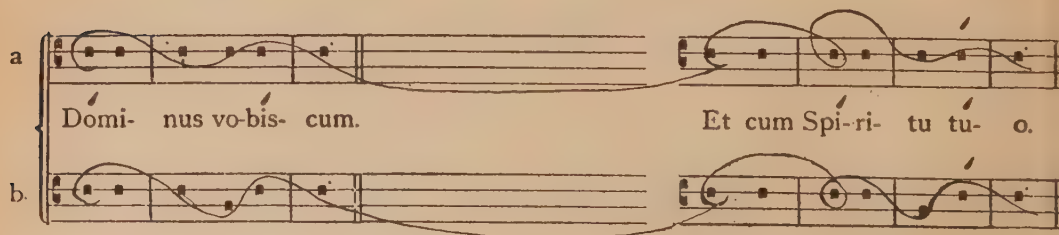
We must know both versions, listen to the priest, and answer in the same melodic version which he uses.

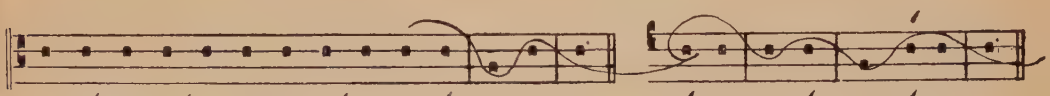
The cantors should use the two versions alternately, during the practice. The class must be ready to respond with the suitable answer.

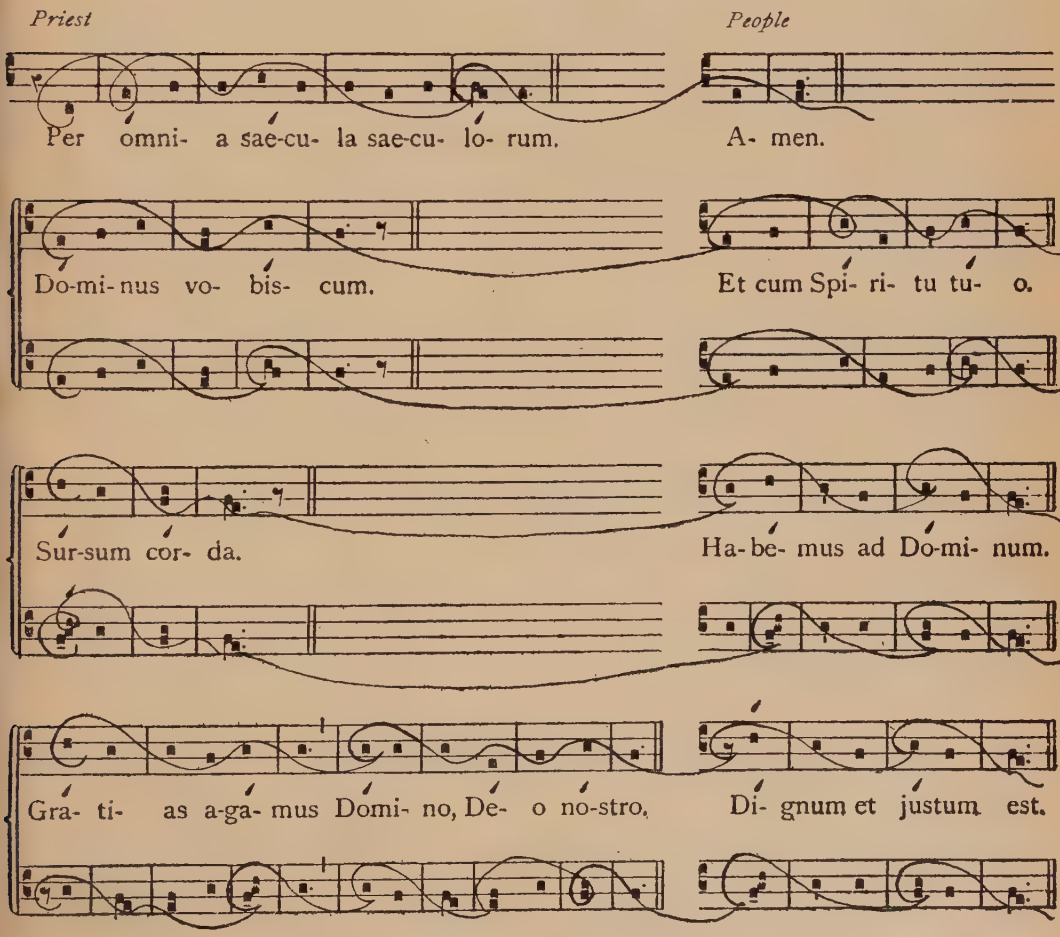
RESPONSES AT MASS.



At the Gospel.

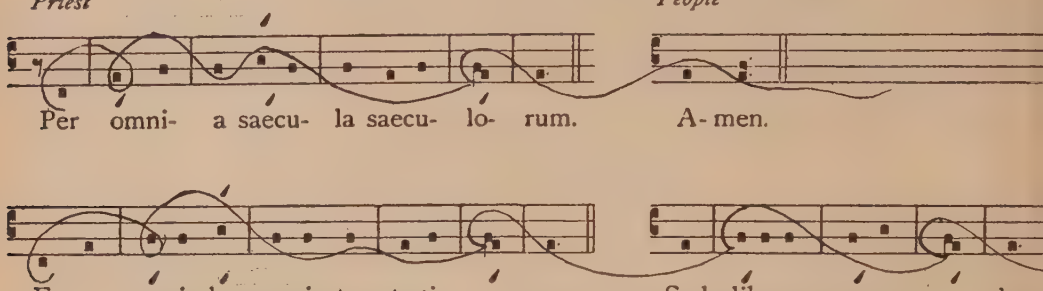


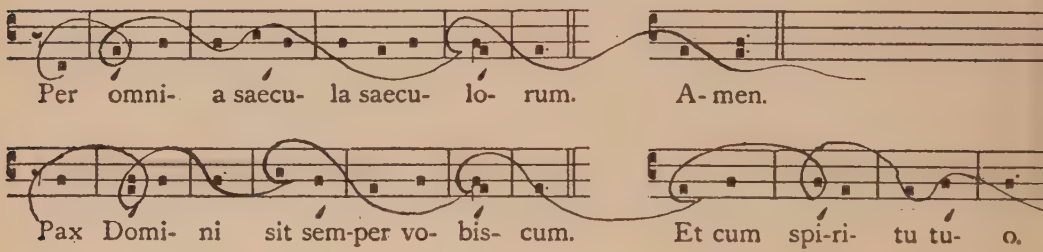


Responses at the Preface.

Priest
People
Per omni- a sae-cu- la sae-cu- lo- rum.
A- men.
Do-mi-nus vo- bis- cum.
Et cum Spi- ri- tu tu- o.
Sur-sum cor- da.
Ha-be- mus ad Do-mi- num.
Gra- ti- as a-ga- mus Domi- no, De- o no-stro.
Di- gnum et justum est.

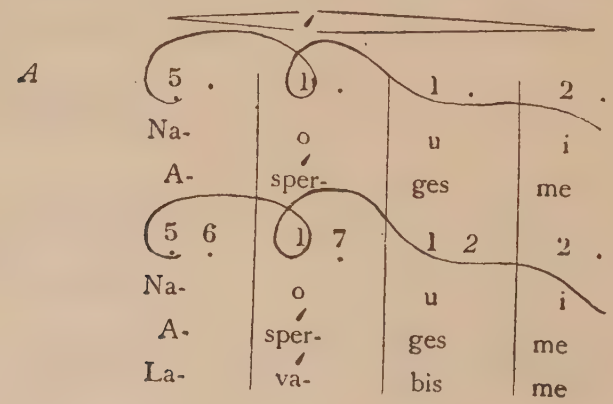
Responses at the Pater noster.

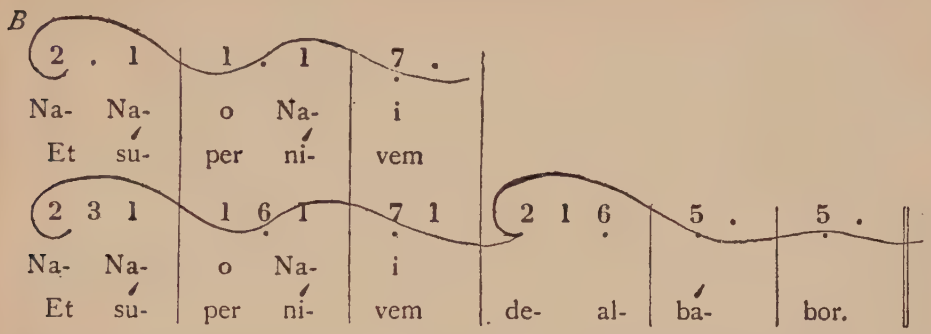
Priest *People*



Responses before the Agnus Déi.

Study of the Asperges.

Preparatory Exercise.



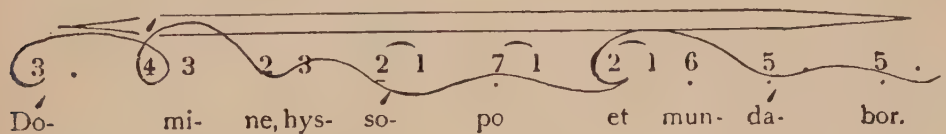


Sing each line very smoothly; lay the syllables gently on top of the moving melody, so that they seem to be balancing themselves lightly upon it. All the swelling waves of sound are in the melody; the words add nothing in the way of stress or crescendo. The melody, however, has a beautiful curve, a lovely, swift rise and a curve backward. Bring this out delicately.

Rise on the toes at each accent. Make the rhythmic gestures with both arms throughout.

Open the *Kyriale* at Page 3, and read the melody of the *Asperges*, *Mode* 7. Also the *Psalm*, Page 1. Then repeat the *Asperges*. Look at the melody. Notice the various incises. How many rhythmic waves are there in the first incise? Are they composite or simple? How many members are there in the *Asperges?*

Notice in the first line of the *Asperges* that, at the word "*Dómine*", the ictus comes in the middle of the neum.



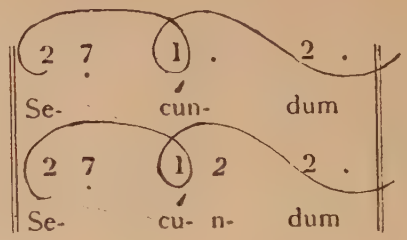
Home Work

Make a diagram of the *Asperges, Psalm*, and repeated *Asperges*, marking the incises, members, and phrases of each.

Exercise on the Liquescent Notes.

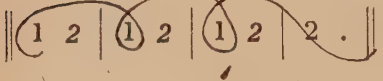
These small notes, called *liquescent*, are equal in time value to all the other single notes. Their shape shows us that we pronounce a consonant upon them. The *liquescent* notes are indicated by italics in the number notation

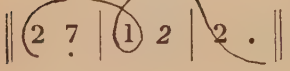
Instead of singing :

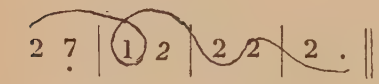


we sing

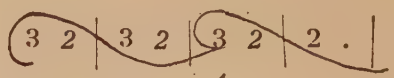
Drill on the word Secúndum

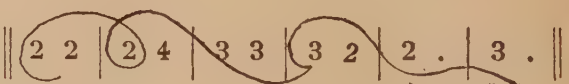






Drill on the word Sáncto





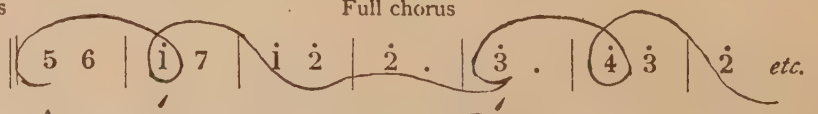
Study of the Asperges.

Read the music only, singing on the syllable Nu.

Hear each incise silently with words and music; then sing it.

Two or four children will be selected to sing the part of the Cantors. The cantors intone the words: "*Aspérges me*" to the asterisk. All the children sing the words *mentally*, so that they are ready to enter in unison at the word "*Dómine*". There should be no hesitation, and a special drill should be given on this entrance.

Cantors Full chorus



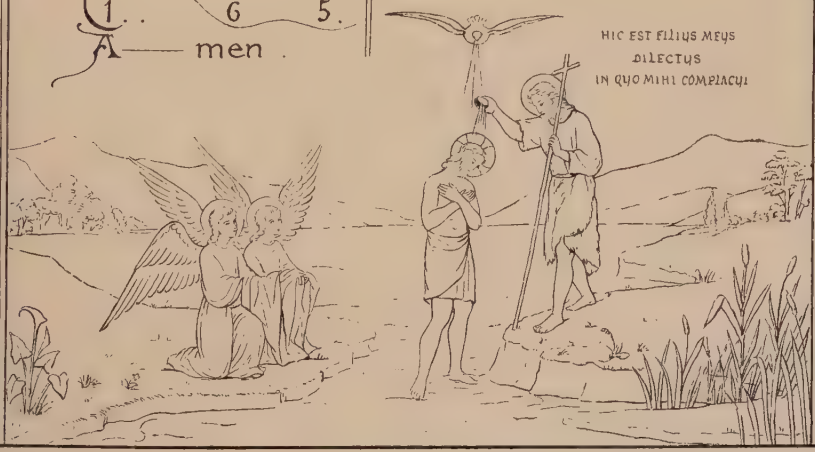
MODUS VII_XS

A — spér — ges me, *
Dó — mi — ne, hys — só — po, et mun — dá — bor:
La — vá — bis me,
et su — per ní — vem de — al — bá — bor.
Ví — se — rére mé — i, Dé — us, *
se — cún — dum má — gnam mi — se — ri — cór — di — am
tú — am.

PATRES NOSTRI MARE RUBRUM TRANSIERUNT ET IN MOYSE BAPTIZATI SUNT

NISI QUIS RENATUS FUERIT EX AQUA ET SPIRITU SANCTO NON POTEST INTROIRE IN REGNUM DEI IOAN. III

Gló — ri — a Pá — tri, et Fí — li — o,
et Spi — rí — tu — i Sán — cto. *
Sí — cut é — rat in prín — cí — pí — o
et nunc, et sem — per
et in saécu — la sae — cu — ló — rum
A — men.



QUICUMQUE IN XPO BAPTIZATI ESTIS XRISTUM INDUISTIS

Let the whole class join in the rhythmic gestures while the cantors sing, and their own entrance will then be prompt or the rhythmic flow will be interrupted. The full chorus sings the rest of the antiphon to the end.

The cantors, again, intone the psalm.

Notice that in the liturgical chant, all music, which is not intoned by the priest, is intoned by the cantors. They give the pitch and set the tempo.

The Symbolism of Water.

Water has always been used by the Christian Church as a symbol of purification, not only of the body but of the spirit. On Holy Saturday each year the water is solemnly blessed by the priest. This water is to serve during the year for baptism, and many other purposes. The prayers which the priest says over the water on Holy Saturday are very beautiful. We give them in part, that we may understand the Church's symbolic use of water.

"O God, whose spirit — in the very beginning of the world — moved upon the waters, that even then the *nature of water* might receive the *virtue of sanctification;*

O God, who by water didst wash away the crimes of a guilty world, and by pouring out the deluge didst show us a likeness of regeneration, that — in a mysterious way — the same element should bring about the end of vice and the beginning of virtue:

Look down, O Lord, upon thy Church, and multiply in her thy regenerations; (thou who, by the streams of thy abundant grace, makest glad thy people and openest the font of baptism over the whole world for the renewal of the Gentiles:) that, by the command of Thy majesty, it may receive the grace of Thy Son through the Holy Ghost; that — by a secret operation of His divine power He may render this water fruitful for the regeneration of man; to the end that those who are sanctified in the pure womb of this divine font and are born again — new creatures — may come forth as heavenly offspring.

May this holy and innocent creature become a living fountain, a regenerating water, a purifying stream; so that all those who are to be washed in this saving bath, may obtain by the power of the Holy Ghost — a perfect cleansing.

Wherefore — creature of water — I bless thee by the living God, by the true God, by the holy God; by that God Who — in the beginning — separated thee by His Word from the dry land, and Whose Spirit moved upon thee,

Who made thee flow from the fountains of paradise, and commanded thee to water the whole earth with thy four rivers.

Who, in the desert — changing thy bitterness to sweetness — made thee fit to drink; and produced thee out of a rock to quench a thirsty people.

I bless thee also by Jesus Christ, our Lord, His Only Son; Who by a wonderful miracle in Cana of Galilee, changed thee into wine. Who walked upon thee with His feet, and was baptized in thee by John in the Jordan. Who,

— out of his own side — made thee flow, together with His blood. Who commanded his disciples that all those who believe should be baptized in thee, saying: "Go, teach all nations, baptizing them in the name of the Father and of the Son and of the Holy Ghost".

Do Thou, — Oh Almighty God — mercifully help us who fulfil this commandment. Graciously breathe upon us, and, with Thy mouth, bless these pure waters; that — in addition to their natural virtue of cleansing the body — they may also prove themselves efficacious in purifying the soul.

May the Holy Spirit descend into the water of this font, and cause it to become fruitful in regenerations.

Here may the stains of all sins be washed out. Here may human nature — created to Thy image, and reformed to the honor of its Maker — be cleansed from all stain, that those who receive this sacrament of regeneration may be born anew: children of true innocence.

The Words of Jesus.

Jesus said to Nicodemus: "Unless a man be born again of water and of the Holy Ghost, he cannot enter into the kingdom of God."

Another time, Jesus sat on the well of Jacob and a woman of Samaria came to draw water. Jesus said to her: "Whoever drinketh of this water shall thirst again, but he that shall drink of the water that I will give him shall not thirst forever. The water that I will give him shall become in him a fountain of living water springing up into life everlasting."

Vision of Saint John the Apostle.

In his vision of Heaven Saint John beheld a great multitude marked with the blood of the Lamb who no longer felt hunger nor thirst, nor the burning heat of the sun, because the Lamb in their midst ruled them, and led them to the Fountain of the Water of Life; and God wiped away all tears from their eyes.

"As panteth the hart for the fountains of waters,
So panteth my soul, Oh God, for thee". (Psalm 41)

Before the Mass on Sundays the priest goes to the foot of the altar and sprinkles the altar, himself, and the people with holy water, intoning the *Asperges* which is taken up by the choir or the people.

The words of the Asperges.

Thou shalt sprinkle me with hyssop and I shall be cleansed.
Thou shalt wash me, and I shall be made whiter than snow.

ET OMNIS ANIMA VIVENS QUOCUMQUE VENERIT TORRENS VIVET

TEMPORE PASCHALI MODUS VIII. X.S.

5 6 6 4 6 5 5 6 5 5 . [5]
Ví — dí á — quam *

5 5 6 i 7 7 6 i. 6 7
e — gre — dí — én — tem

5 6 5 i. 2 6 6 5 6 7 6.
de tém — plo,

5 6 5 i. 2 6 6 5 6 i 5 6 5. 4. [5]
a lá — te — re dex — tro, [al]

5 5 6 4 5 5 6 i 6 7 6. 5.
al — le — lú — ia :

SI QUIS SITIT VENIAT AD ME ET BIBAT. IOAN VII. 37

EUNTES, DOCETE OMNES GENTES BAPTIZANTES EOS
IN NOMINE PATRIS ET FILII ET SPIRITUS SANCTI

MATH XXVIII 19

5 6 5 6 7 i i i i 7 6 7 i 7.
et ó — mnes, ad quos per-vé — nit

i. i 7 6 2 i 7 i 2 i 7 i 7 6 5 6. 5. (5)
á — qua í — sta,

5 i. i 2 i i 2 3 2 i 7 6 6. 6 5
sal — vi fá — cti sunt, et

6 i 5 6 5. 4. 5 6 6 6 7 6 6.
dí — cent, Al-le-lú — ia,

6 5 4 5 6 i. 6 7 i 5 6 5 5.
Al — le — lú — ia Ps 117

XPC IHC

QUI BAPTIZATUS FUERIT SALVUS ERIT.

Psalm: Have mercy on me, O God, according to thy great mercy.
Glory be to the Father and to the Son and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be world without end. Amen.

Thou shalt sprinkle me with hyssop and I shall be cleansed,
Thou shalt wash me and I shall be made whiter than snow.

At Eastertide the following antiphon is substituted for the *Asperges.*

Vidi aquam (See Page 130).

I saw water issuing from the temple on the right side, alleluia!
And all to whom that water came shall be healed, and shall say; Alleluia, alleluia.

Psalm:

Praise the Lord, for He is good: for His mercy endureth forever.
Glory be to the Father, etc.
I saw water issuing from the temple on the right side, alleluia!
And all to whom that water came shall be healed, and shall say: Alleluia, alleluia.

QUESTIONS.

1. Why did Pope Saint Gregory and the other Popes attach such importance to beautiful singing by the people?
2. Have you ever heard anybody sing like the barbarians of ancient Gaul?
3. What part should the people take in the singing at Mass?
4. Describe the effect of the *quilisma?*
5. How would you group a single punctum between two neums? A single punctum at the beginning of an incise in the middle of a melody? A single punctum which begins a melody or a member?
6. How would you group two single punctums between two neums?
7. Name two neums of three notes, one ascending, and one descending. Where is the natural place of the ictus in these neums?
8. When we sing the *Asperges,* what do we pray for?

THE MASS.

CHOIR	CELEBRANT	PEOPLE
1) Introit	*1) Prayers at foot of altar*	
		2) KYRIE ELEISON
	3) Gloria in excelsis Deo	3) ET IN TERRA, ETC.
	4) Collect	
	5) Epistle	5) RESPONSES
6) Graduel, Alleluia, Verse Alleluia		
	7) Prayer	7) RESPONSE
	8) Gospel	

9) Sermon?

	10) Credo in unum Deum	10) PATREM OMNIPOTENTEM, ETC.
11) Offertory		
	12) Prayers (Preface)	12) RESPONSES
		13) SANCTUS (kneel at elevation) BENEDICTUS
	14) Prayers (Pater noster)	14) RESPONSES
		15) AGNUS DEI
16) Communion		
	17) Ite missa est	17) DEO GRATIAS

CHAPTER IX.

THE ENLARGEMENT OF NEUMS.

1. *Review.*

Neums can be enlarged in several ways, as we have already seen.

a) We can prolong the last note of a neum by adding a dot, or

b) by adding a punctum close to the last note of a neum on the same tone, and with practically the same effect as the dot.

c) We can prolong the first note of a neum by placing a punctum close to it on the same line; thus prolonging that tone by means of a pressus.

d) We can prolong both the beginning and end of a neum in one of the above ways.

Example.

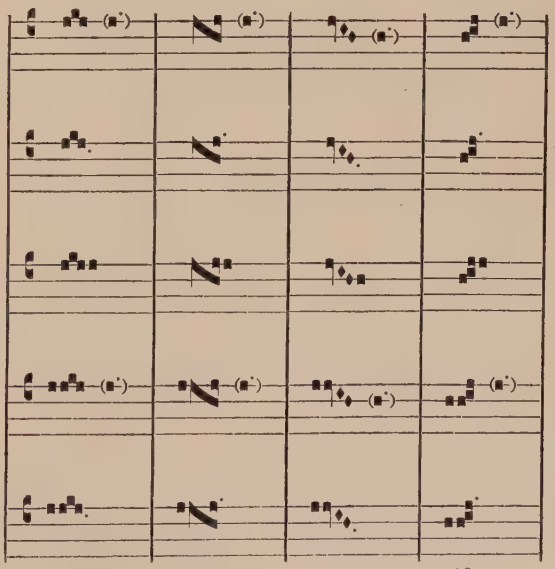
Neum of 3 pulsations.

A. Enlarged to 4 pulsations.

B. Enlarged to 4 pulsations.

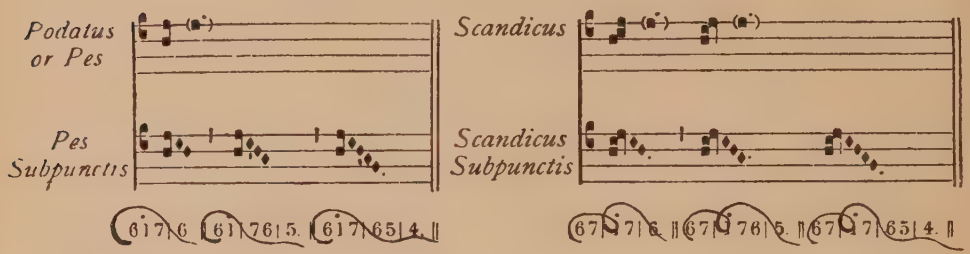
C. Enlarged to 4 pulsations.

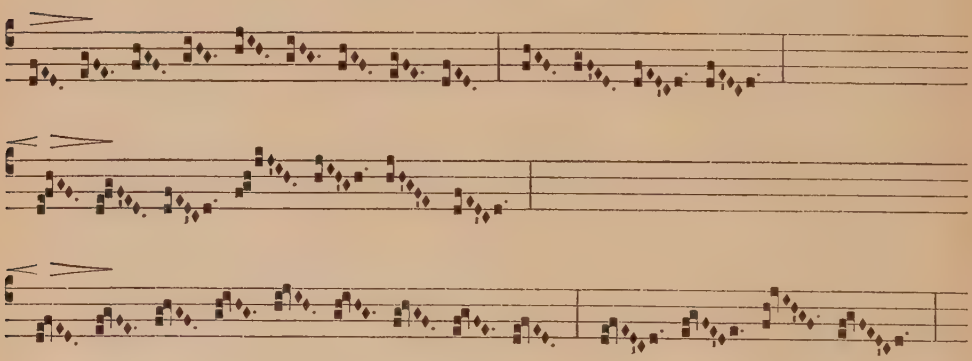
D. Enlarged to 5 pulsations.



2. There is another way in which neums may be enlarged : We can add a series of punctums to a neum.

Enlargement by punctums added below (called *subpunctis*).

Example

Rhythmic Phrases.



The upper note of the podatus must be sung very lightly.

3. We can add a punctum to the end of a neum in such a way that it gives that neum a twist in a contrary direction.

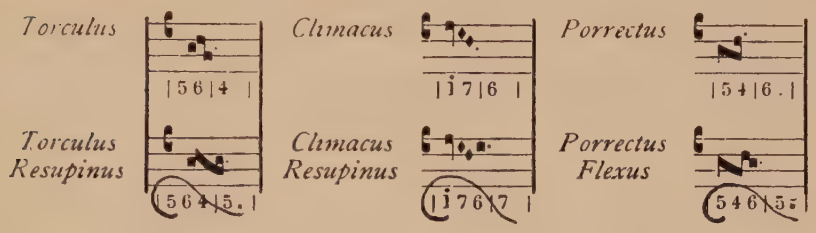
We have an example in :

The *Torculus resupinus* (which means turned upward)

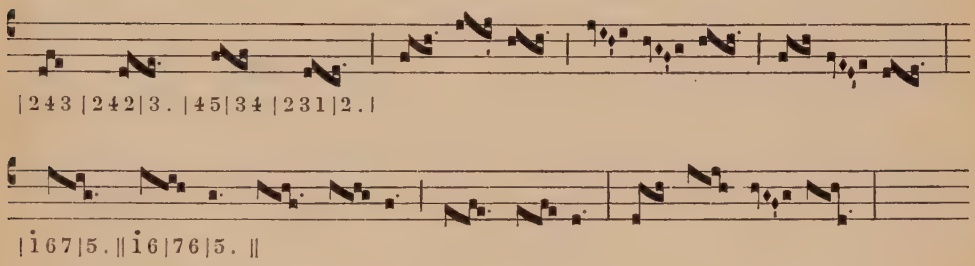
The *Climacus resupinus*, and

The *Porrectus flexus*, (which means bent downward).

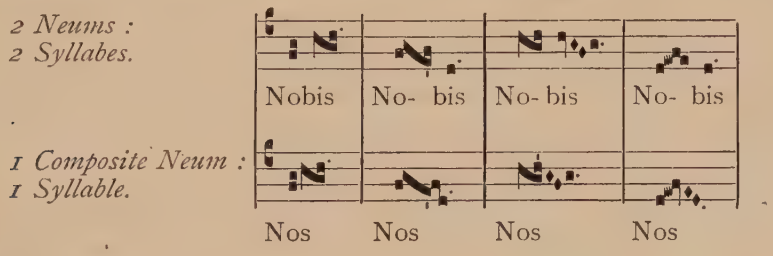
Example



Rhythmic Phrases.

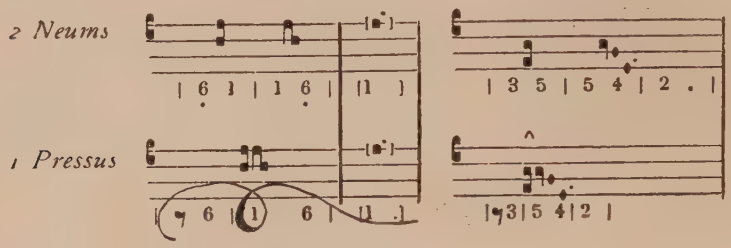


4. We can place several neums quite close to one another so that they become like one long neum. When we see several neums close together we know that they belong together musically and that they are to be sung on a single syllable.



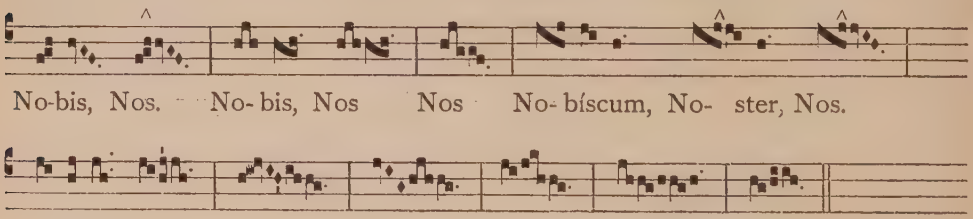
5. Finally we can fuse two neums in such a way that the last note of one neum and the first note of the following neum meet on the same tone, form a pressus, and are sung like one long tone.

PRESSUS FORMED BY TWO NEUMS.

The effect of a Pressus { a) Shifts ictus.
b) Changes duplex groups to triplex.

Whenever a pressus is formed, the ictus falls always on the first note of the pressus. There is no exception to this rule, whether the pressus be formed by a punctum and a neum, or by the fusion of two neums. In the example given above, the clivis loses the ictus which would naturally come on the first note of the neum. Instead, the last note of the podatus receives this ictus because this note is no longer the last note of a podatus but has become the first note of a pressus.

Exercise 68.

Write out in number notation the examples given below, indicating the grouping of the notes by means of bars. Then sing each incise.

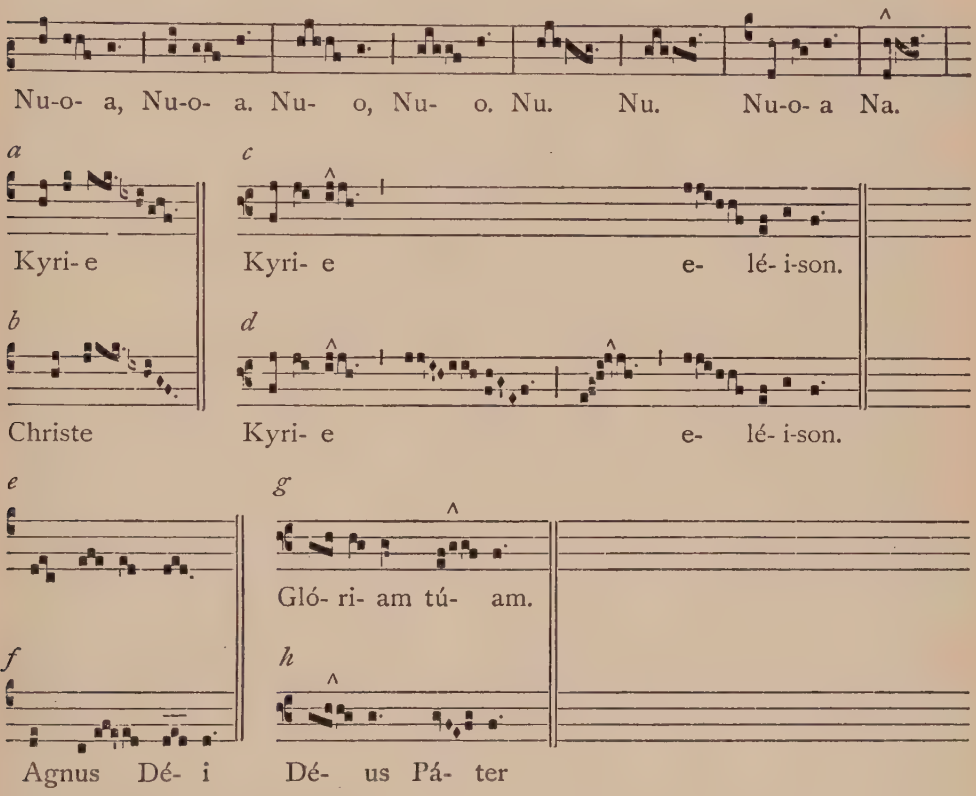


In this exercise remember that :

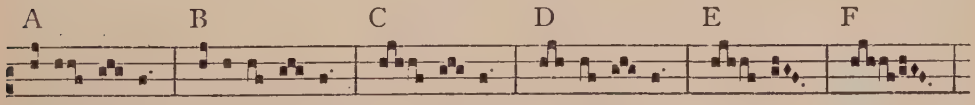
1. The pressus always takes the ictus on its first note. The ictus being the first note of a measure, begin by placing a bar line immediately before the first note of a pressus. Then arrange the other notes accordingly.

2. In arranging the other notes, remember that the note before a pressus can never have an ictus. Why? Because two ictuses cannot come on consecutive pulsations.

3. Do not let your eye be deceived by appearances. There seem to be two neums but there are not two neums. There is *one pressus*, namely, *one long neum.*

Rhythmic Phrases.

Visualize each phrase in advance counting the groups. Then sing.

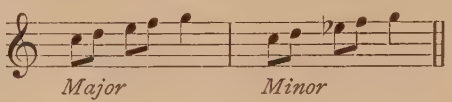
Home Work.



How many syllables will each of these incises require?

THE MODES.

If Gregorian Chant differs from modern music in its free and soaring rhythm, it differs also in the great variety and subtlety of its scales. In modern music we have two scales: the major and the minor. The ancient composers, instead of two, used eight scales or modes. A *mode* means a *manner*, and in music it means a certain manner of arranging the large and small seconds in relation to each other. In singing the first five notes of the major scale and then the first five notes of the minor, we notice, at once, the difference of their character. What is it that has made them sound so differently? Merely the change in the place of the small second. In the major it was placed between the third and fourth tones; in the minor between the second and third tones. This shifting of the small second has given an altogether different character to the whole phrase.

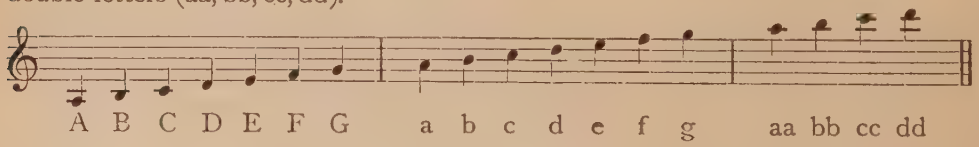


Thus, one of the things which gives a special character or color to a scale or mode is the placing of the small seconds and, when we change the place of the small seconds, we change the whole mood of the scale.

In modern music we use only two scales and all our effects have to be made with these two alone. For this reason modern composers seek to obtain beautiful effects by adding harmonies, or by arranging that several melodies be sung at the same time by different voices. The composers of Gregorian Chant did not need to seek variety by such means, for they could obtain infinite variety in their melody alone by means of the greater number of scales at their disposal. Consequently they did not feel the need of harmony. So free, indeed, was the form of their melody, so rich and so subtle its feeling, that harmony would have detracted from the beauty.

Origin of the Eight Modes.

The ancient composers, writing for the voice, assumed that eighteen notes were sufficient for their purpose. At first they represented the notes by letters: the lower octave by capital letters (A, B, C, D, E, F, G), the middle octave by small letters (a, b, c, d, e, f, g), and the four notes above this middle octave by double letters (aa, bb, cc, dd).

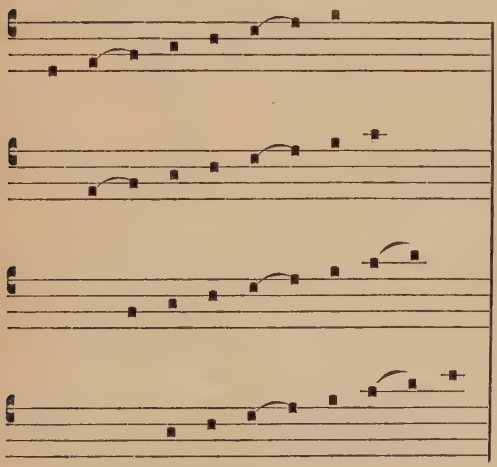


The melodies seldom spread over a very wide range, but often were confined to certain groups of notes, selected out of the eighteen, which seemed to belong together musically. Sometimes these groups would be taken from the lower part and sometimes from the upper part of the series. Little by little each of these melodic fragments took on a certain mode of being, and conveyed a peculiar expressive quality of its own which distinguished it from the other fragments. Thus there came into being eight modes.

Characteristic marks of the modes.

One of the things which gave these fragments their special character was, as we have already seen, the placing of the small seconds. A scale which moved upward from *Re* to *Re*, would naturally have its small seconds differently placed than a scale moving upward from *Mi* to *Mi*, and thus there began at once to be a distinction.

The four authentic modes with the place of the half-tones.



Small Seconds.

1. Between Notes: 2-3, and 6-7.

3. Between Notes: 1-2, and 5-6.

5. Between Notes: 4-5, and 7-8.

7. Between Notes: 3-4, and 6-7.

Sing each of these scales, up and down until their distinct character begins to appear.

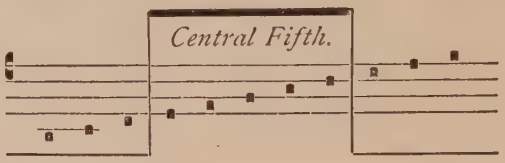
The four basic tones or tonics (finals).

The four tones chosen as basic were *Re*, *Mi*, *Fa*, and *Sol*. On each of these notes a scale was built and all the melodies ended on one or another of these tones. Around these four tones, upward and downward, the notes grouped themselves.

The dominants.

Each mode had another tone, beside the tonic or basic note, which took on a certain importance. This was called the dominant. What *Sol* is to *Do* in the major scale and what *Mi* is to *La* in the minor, these dominants were to the tonic note of each Gregorian mode.

As an example, we will take the note *Re*, with the Modes based upon it. Eleven notes were grouped about it, thus :

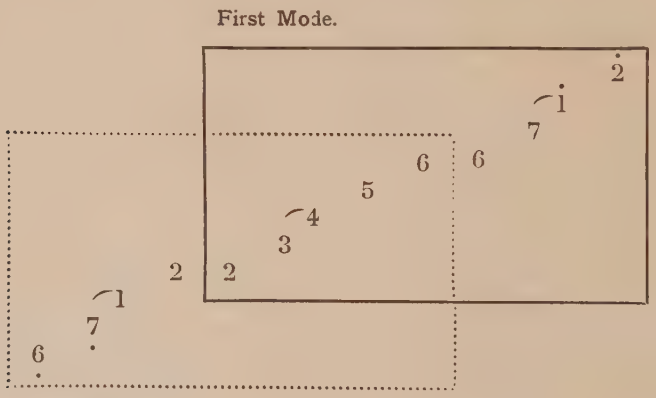


The central fifth (*Re* to *La*).

These notes formed the central group and the most important. Sometimes a melody moved in this central fifth only. At other times the melody would range over the central fifth and over the notes above. Or again, it would move over the central fifth and the notes below. In either case the melody returned to *Re* for its ending.

Little by little, instead of one scale of eleven tones, as we see in the picture given above, there came to be a division into two scales, or modes: The First Mode being composed of the central fifth with the notes above; the Second Mode being composed of the central fifth with the notes below. Both these modes had as their tonic and final the note *Re*.

Division of the eleven notes into two Modes.

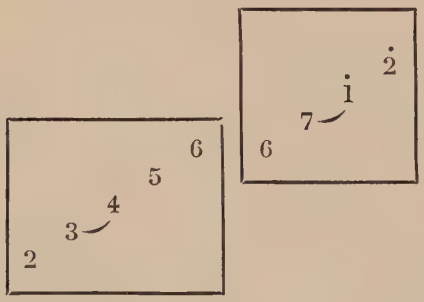


Kyrie Alme Pater — Kyriale, Page 34.

This melody moves over the entire range of both the First and Second Modes, yet notice how clearly is brought out the distinction between the two Modes. The first *Kyrie* moves in the central fifth, using the notes that are common to both modes. The second *Kyrie* goes down into the fourth below, making us feel a sense of the Second Mode. Sing the entire *Kyrie* and decide which phrases give a sense of the First Mode.*

While it is not unusual to find melodies which take in the whole range of eleven notes, it is the more general practice to select one of the two parts of the scale — the high part (Mode I) or the low part (Mode II) — and so, for greater clearness, we will study the two parts, or Modes, separately.

Mode I.



Sing the central fifth, up and down. Sing the upper fourth, up and down. Which part of the First Mode resembles the minor scale? Which part of the Mode has an altogether different character than that of the minor scale? Between which notes of the scale do we find the small tones in the First Mode? In the Minor Scale?

* Other examples of the use of Modes I and II will be found in the Kyriale, Page 69: Kyrie clemens rector, and Page 96: Dies irae.

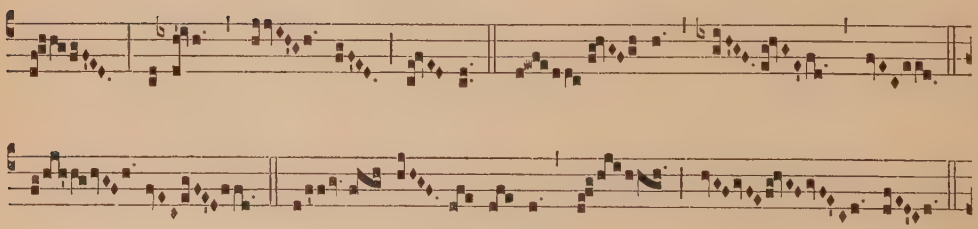
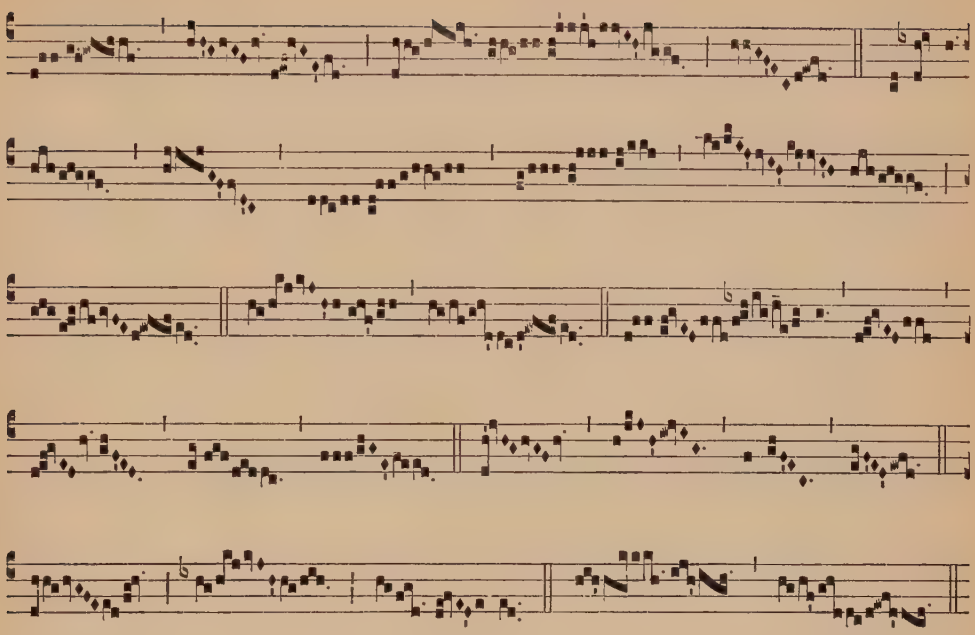
Diagram comparing the minor scale and the First Mode.

Minor Scale	*First Mode*
6	2
5	
	1
	7
4	
3	6
2	5
1	4
7	3
6	2

Home Work. — Construct a First Mode scale beginning on 6, on 3, and on 1.

Construct a minor scale beginning on 2.

Can you find any First Mode melodies based on *La* in Music Third Year?

Typical Phrases. — *Mode I.*

When a flat occurs in the melody this flat remains in force on subsequent notes until the next incise mark. After that the note is natural.

DICTATION EXERCISES AND EAR TESTS.

The teacher will give ear tests in the First Mode and Minor scale alternately to accustom the children to grasp the difference between the two.

The children will compose phrases in the First Mode, write and sing them with rhythm and chironomy.

Compositions to study from the Kyriale :

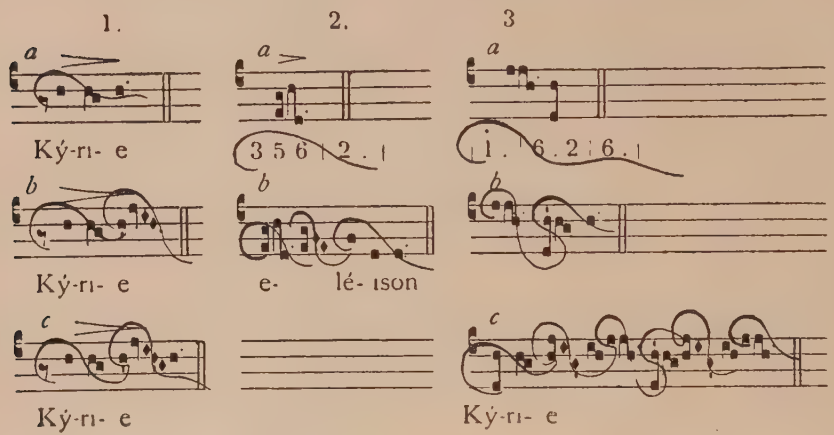
Kyrie, Page 15.

Kyrie, Page 43.

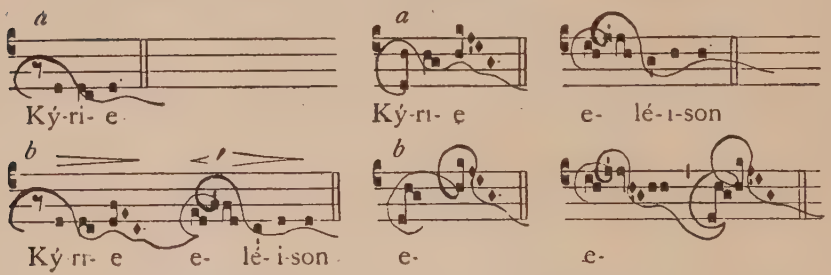
Kyrie, Page 34.

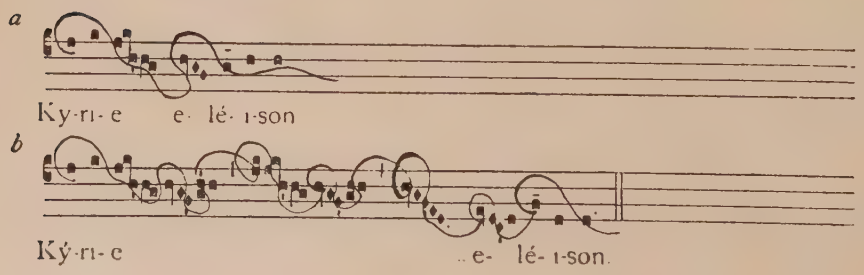
Preparatory rythmic exercises.

Exercise 69 a. *To prepare Kyrie, Page 15.*



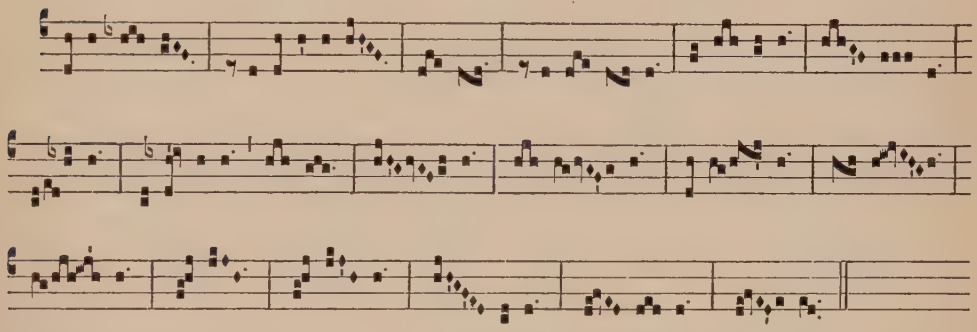
Exercise 69 b. *To prepare Kyrie, Page 43.*



Exercise 69 c. *To prepare Kyrie, Page 34.*

Rhythm.

The sense of rhythm should now be sufficiently formed in the children to enable them to grasp a simple melody at sight, not note by note, but at least group by group. The purpose of Exercise 70 is to develop the habit of visualizing a short incise as a whole, and of feeling its rhythm even before its melody.

Exercise 70.



1. Let the class look at the incise as a whole in silence. Let them group the notes mentally in twos and threes. Allow sufficient time for them to feel the movement of the incise with the notes thus grouped.

2. Let them then recite the incise rhythmically on a single tone counting 1 2 1 2 3 etc.

3. Let them repeat the incise still on a single tone but this time marking the arses and theses of the rhythm with the arm, according to the rise and fall of the melodic groups, rising on the toes at the arsis and giving the sense of lift to the voice at these points.

4. Once more read the incise in silence as a whole, but this time hearing the intervals of the melody as well as the rhythm. Allow sufficient time for the children to hear the incise silently with its melody and its rhythm.

5. Sing the incise as written, with gestures, melody, rhythm and dynamics.

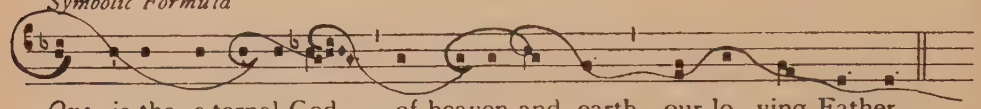
After a little practice the process can be shortened. Nos. 2 and 3 could be combined and, indeed, after a while all the processes should be performed at once.

STUDY OF A NEW MELODY.

In studying a new melody, let the children follow precisely the process described under Exercise 70, but after hearing the grouping of the notes mentally they may add the words with the rhythmic gestures.

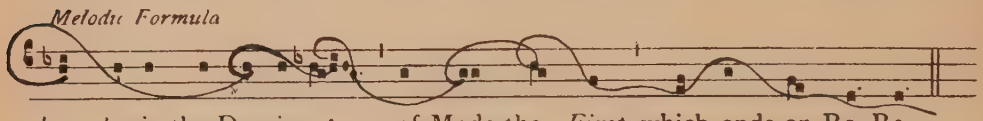
MODE I.

Symbolic Formula



One is the e-ternal God of heaven and earth, our lo- ving Father

Melodic Formula



La, la is the Dominant of Mode the *First*, which ends on Re, Re.

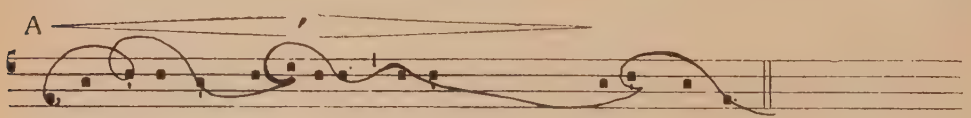
The symbolic and melodic formulae should be committed to memory.

The Phrase.

We have seen that every word has a natural melody. It mounts toward a tonic accent as though drawn by some hidden magnetic power. The phrases mount in the same manner toward the tonic accent of their principal word. Sometimes, however, the rise of the phrase is so powerful that the melodies of single words are disregarded and these words give up their natural melody in order to contribute to the beauty of the whole phrase, for the ancient composers cared more for the greater rhythm — the rhythm of the thought expressed in the phrase — than to the mere rights of individual words.

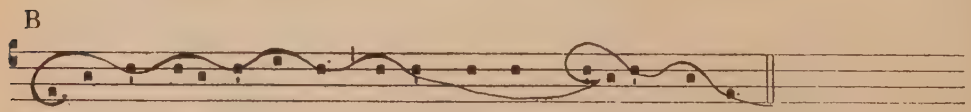
Example.

A

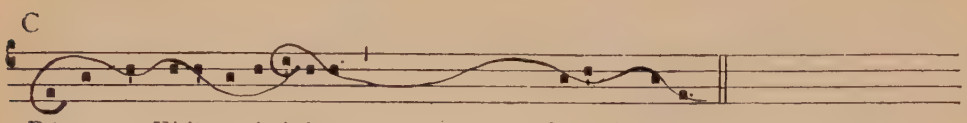


Et in térra pax homi-nibus bonae vo-lun-tá- tis

B



Grá- ti- as ágimus tí- bi própter mágnam gló-ri-am tú- am.



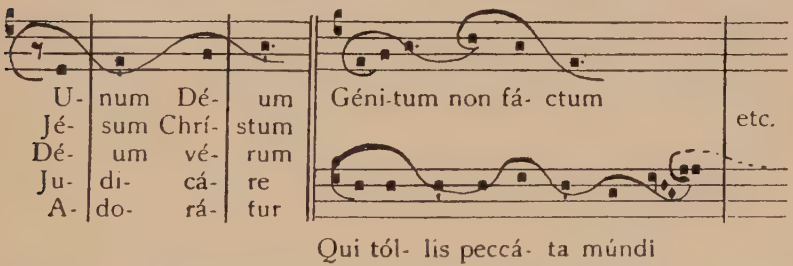
a) We have a phrase wherein the natural melodies of the words fit perfectly into the shape and feeling of the phrase which rises to its tonic accent in the word *homínibus.*

b) The word *grátias* sacrifices its natural melody for the accent of the phrase.

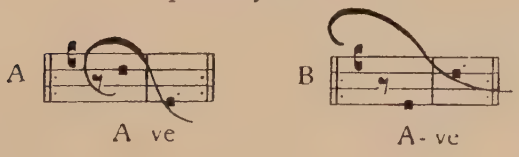
c) Similar sacrifices are made by the words *Dómine* and *Jésu.*

While these words have sacrificed their melody they have retained their rhythm. They are like the word *Chríste* in the *Kyrie eléison,* Page 88, and all the remarks made on that page regarding the word *Chríste* apply to the singing of these words. The rhythm of a word is its flight and its fall, its undulating movement, and, above all, its alighting on an ictus. We must take all the more care of the rhythm of these words from the very fact that they have sacrificed their melody, for it would be an injustice to a word that has already given up its melody to rob it also of its rhythm.

Exercise 71.

Words with reversed melody but retaining their natural rhythm.

Study of the hymn Ave Maris stella.

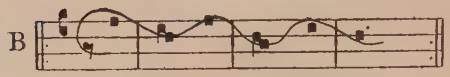
Preparatory Exercises



A

Natural melody and rhythm

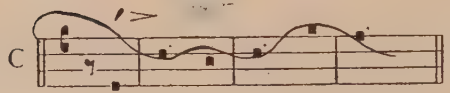
A- ve Má- ris stél- la.



B

The same, ornamented

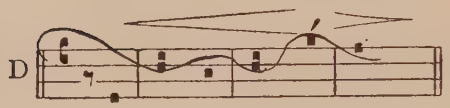
A- ve Má- ris stél- la.



C

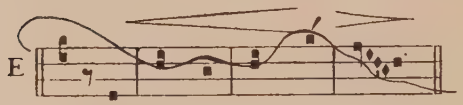
Melody reversed
Rhythm retained

A- ve Má- ris stél- la.



D

The same, ornamented

A- ve Má- ris stél- la.

E

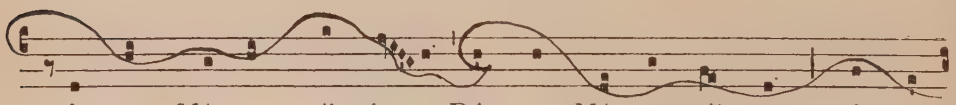
The same with jubilus

A- ve Má- ris stél- la.

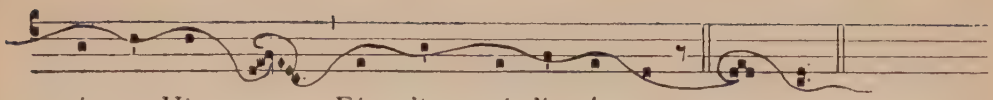
Sing the above phrases using light scarves and rising on the toes at each arsis or undulation. Each line should be repeated until perfect smoothness has been attained before passing to the next, special care being taken to make the last syllable of the spondaic words exceedingly light, although the melody rises at that point.

Hymn *Ave Maris stella.*

First Mode.



1. A- ve Má ris stél- la, Dé- i Má- ter ál- ma, Atque
2. Sú- mens íl- lud A- ve Ga- bri- é- lis ó- re, Fún-da
3. Sól- ve víncla ré- is, Pró- fer lú- men caé- cis: Má- la
4. Mónstra te_és-se má- trem: Sú- mat per te pré- ces, Qui pro
5. Vír- go singu- lá- ris, In- ter ómnes mí- tis, Nos cúl-
6. Ví- tam praé-sta pú- ram, I- ter pá- ra tú- tum: Ut vi-
7. Sit laus Dé- o Pa- tri, Súmmo Chrí- sto dé- cus, Spi- rí-



1. sémper Vír- go, Fé- lix caé- li pór- ta.
2. nos in pá- ce, Mú- tans Hé- vae nó- men.
3. nó-stra pél- le, Bó- na cúncta pó- sce.
4. nó- bis ná- tus, Tú- lit és- se tú- us.
5. pis so- lú- tos, Mi- tes fac et cá- stos
6. dén-tes Jé- sum, Sém-per col- lae-té- mur
7. tu- i Sán-cto, Trí- bus hó- nor ú- nus. A- men.

Home Work.

Write a melody, in the First Mode, composed of two members, each made up of one or more incises.

QUESTIONS.

1. What are some of the ways in which neums may be enlarged?

2. When we have a pressus of two neums, where do we place the ictus?

3. Why could the ancient composers write melodies that were more free in form and more varied in expression than is possible to modern composers?

4. What is the basic note of the First Mode?

5. How does the First Mode differ from the minor scale of modern music?

6. What do we mean by the natural melody of a word? What do we mean by the natural rhythm of a word? Can a word sacrifice its melody without sacrificing its rhythm?

CHAPTER X.

THE FALL AND RESURRECTION OF GREGORIAN CHANT.

We have seen already that for many centuries the Gregorian melodies were handed down by oral tradition. Then, to help the memory of the pupils, little lines and neums were added, derived from the Latin accents, which indicated the rise and fall of the voice. (See picture opposite Page 25.) From one standpoint these ancient neums were unsatisfactory because they failed to record the exact intervals of the chants. They could only recall to the memory a melody which was already known to the singer. From a rhythmic standpoint, however, they had many advantages over what followed, for the writers of the best manuscripts in those days marked their neums with the most eloquent rhythmic signs which enabled the singer to see clearly, not only the grouping of the notes and their distribution in relation to the various syllables, but also the movement and feeling of the phrase as a whole, with all its delicate nuances.

When, at last, the lines of the staff and the clefs were introduced and the ancient neums were transferred to this staff, the intervals of the melodies were clearly fixed, but an unfortunate thing happened to the rhythm; for the writers, in copying the neums, neglected to copy the rhythmic signs. Thus, by a turn of ill-fortune, at the very moment when the singers were able at last to read the intervals of the melodies, they had to guess at the rhythm which before had been plainly indicated.

As the centuries passed, the rhythm was gradually forgotten, and the melodies were stripped of their winged flight, their flexibility, their freedom and their grace. One thing which contributed to the downfall of the chant was the development of modern languages from the ancient Latin tongue. The new heavy accents, the shorter and more choppy words, brought into being a type of music adapted to these characteristics, and the Church singers carried this heavy style into their rendering of Latin and of the liturgical chant. Another thing which contributed to the downfall of the Chant was the development of harmonized and polyphonic music. Here the elaborate pattern demanded that voices singing separate melodies should keep step and meet at fixed points. Evidently less freedom could be allowed in the form of a melody, and the composers were restricted by mechanical rules. Thus gradually, through one cause and another, the ancient melodies were neglected, or were so deformed in the rendering that nobody could listen to them with pleasure. At last the people turned away toward human music written by the composers of their own day and forgot the song of Saint Gregory's dove.

This state of affairs continued for centuries. It seemed as though the Gregorian melodies had been lost forever; indeed, there came a time at last when

POPE PIE X

nobody could even read the ancient neums, when their meaning was completely misunderstood, and when no-one suspected the existence of the rhythmic signs. The original manuscripts were still carefully preserved in the Churches and Monasteries of Europe but, as nobody could interpret them, it was of little avail. People considered them a relic of barbarism, for they had never heard them properly sung.

Meanwhile, musicians were "making the Church a place where theatrical melodies and songs were heard, and the House of God like unto a stage where performances were given to amuse the people". *

Nor was this all, for these composers lost all respect for the words of the Mass. They would twist them out of their proper order, repeating some of them again and again, until they sounded like nonsense. The *Kyrie eleison*, for example, instead of a ninefold appeal in honor of the nine choirs of angels, emerged from their musical settings as a fifty, or a seventy-fold appeal, or perhaps they would utter a hundred *Kyries* and only a poor half dozen *eleisons*. An example will show to what ridiculous lengths this repetition was carried. The following is an exact translation of the part allotted to the soprano voice in the Gloria of the popular Mass known as Mozart's twelfth. The dashes represent a musical interlude.

"Glory to God in the highest, — in the highest — to God glory — to God glory — to God glory, glory to God in the highest, to God in the highest, to God in the highest, to God in the highest, — to God in the highest — and on earth peace, — peace to men, and on earth peace — peace, — peace to men — of good, good — will — will — of good, good will, of good, good, good will — of good will, of good, good, good will, — of good will, — of good will, — of good will. — We praise, we bless, — we adore, — we glorify, — we give thanks to Thee for Thy great glory, for Thy great glory, for Thy great glory, for Thy great glory, — Thy glory, — Thy glory, — O Lord God, God, heavenly King, God the Father Almighty, — O God the Son — only begotten — Jesus Christ; O Lord God, Lamb of God, Son of the Father — Son of the Father, — Son of the Father, Son of the Father, — O Lord God, Lamb of God, Son of the Father, — O Lord God, Lamb of God, Son of the Father, Son of the Father, — Who takest, Who takest away the sins of the world, have mercy, have mercy, have mercy on us, — Who takest away, Who takest away the sins of the world, receive our prayer, our prayer, our prayer, our prayer, our prayer, — Who sittest, Who sittest at the right hand of the Father, have mercy, have mercy on us, — have mercy, have mercy on us, — For Thou only art holy, Thou only art the Lord, — only art highest, Jesus Christ. — For Thou only art holy — Thou only, Thou only art highest, — Thou only, Thou only art highest, Jesus Christ, Jesus Christ — For Thou only, Thou only art holy, Thou only art highest — Jesus Christ, Jesus Christ. — For Thou only, Thou only art highest — Jesus Christ, Jesus Christ, Jesus Christ. — For Thou only art holy, Thou only, only art the Lord — Thou only art highest, Jesus Christ, — For Thou only art holy, Thou only, only art holy, Thou only, only art the Lord. — For Thou only art holy, Thou only art the Lord, — Thou only art holy, Thou only art

* Saint Jerome.

the Lord, only art highest. For Thou only, Thou only art holy — Thou art the Lord, Thou art highest, Thou only art highest, Jesus Christ, Jesus Christ, — For Thou only, — Thou only art highest, — Jesus Christ, Jesus Christ. — For Thou only, Thou only art highest — Jesus Christ, — Jesus, Jesus Christ, — Jesus — Christ. — With the Holy Ghost, — in the glory of God the Father. Amen. Amen. With the Holy Ghost, in the glory of God the Father. Amen, amen. — Amen, amen. — With the Holy Ghost, in the glory of God the Father, amen, in the glory of God the Father. — Amen. — Amen — amen — amen, amen, amen, amen. — With the Holy Ghost, in the glory of God the Father, amen. With the Holy Ghost, in the glory of God, the Father, amen, amen, amen. With the Holy Ghost, in the glory of God the Father, amen, amen, amen, amen. — With the Holy Ghost, with the Holy Ghost, with the Holy Ghost, with the Holy Ghost, in the glory of God the Father, of God the Father, amen, amen, amen, amen, amen, amen. — With the Holy Ghost, in the glory of God the Father, amen, amen, amen, — in the glory of God the Father, amen, amen, — of God the Father, amen; in the glory of God the Father, amen; in the glory of God the Father, amen; — of God the Father, amen. With the Holy Ghost, in the glory of God the Father, amen, amen; — of God the Father, amen; — of God the Father, amen, amen, amen, amen, amen."

Not only were the words repeated in this grotesque manner, but often they were twisted upside down, inside out, hind part before. A story is told of a composer of the period who wished to create a pleasant contrast in the Credo, so. for one voice he set the words *genitum non factum*, while in a renversed theme another voice answered *factum non genitum.*

Strangely enough all this was done in the name of art. It was supposed to mark a great progress in the development of music. Even composers of supreme genius such as Mozart, Bach and Beethoven, fell into the fashion of the day when they composed musical settings for the prayers of the liturgy.

Just when everything seemed darkest and the music of the Church had reached its lowest ebb, the reaction came. Scholars and artists began to wonder how it was possible that the Ages of Faith, which had created so much beauty for the eye, should have created no beauty for the ear. The generations who had raised those matchless monuments of Christian art to house the worshippers, giving of their best in sculpture and stained glass, in tapestries, fretted woodwork and pictures, in silver and gold wrought into immortal art, — had they created no masterpieces in the realm of sound to give voice to that worship itself? Could the eye alone have been lifted heavenward while the voice remained silent and the ear still? It was inconceivable, yet where were the masterpieces of Christian art in the realm of sound? Scholars began to study the records of the past in hopes of discovering the music of the Ages of Faith, and, after many long years of patient study, they succeeded in unravelling the secrets contained in the ancient manuscripts; they discovered the meaning of the neums and of the rhythmic signs. Then, at last, the ancient melodies were revealed in all their grace and splendor.

Those who worked the hardest for this resurrection of Gregorian Chant were the Monks of Saint Benedict. From their monastery at Solesmes in France

Dom André Mocquereau, Monk of Solesmes, studying the ancient manuscripts.

they sent out learned monks to all parts of Europe to examine the manuscripts of the various countries and the various centuries, to photograph them and compare them. At first the purpose of the monks was merely to reform the singing in their own monasteries that their worship might rise to God enshrined in beauty, but soon their song attracted the people from outside the monasteries, who, drawn by the beauty of the singing and the deep spiritual significance of the liturgy thus rendered, flocked to hear and to learn this art of celestial song. And so it came to pass that once more, as in the middle ages, the monks of Saint Benedict became the teachers of the people in the true tradition of liturgical music.

Then God sent a holy Pope — Pius X — who ruled that all the abuses and scandals afflicting Church music must cease. The words of the prayers must no longer be twisted and turned about, nor repeated unduly. The music must, on the contrary, take the exact form of the words and phrases of the liturgy, and bring out their hidden meaning and feeling. The music must be, in itself, different from what we listen to in theatres; it must be holy, and it must be great art in order to lift the heart to God and form the character to all sanctity. The music which best fulfills this holy function is the Gregorian Chant and the Holy Father urged that the whole Catholic world should learn to sing these ancient melodies and take part in the liturgical singing. In order that we might all sing these melodies correctly, as they were written down in the most ancient manuscripts, the Pope directed that an official edition should be prepared, and this edition was based on the researches and conclusions of the Monks of Solesmes.

Thus were the celestial strains of the Ages of Faith lost for a while but restored to the people of our day so that now we all may sing those divine melodies just as they were whispered so long ago by the Dove in the ear of Pope Saint Gregory.

Exercise 72.

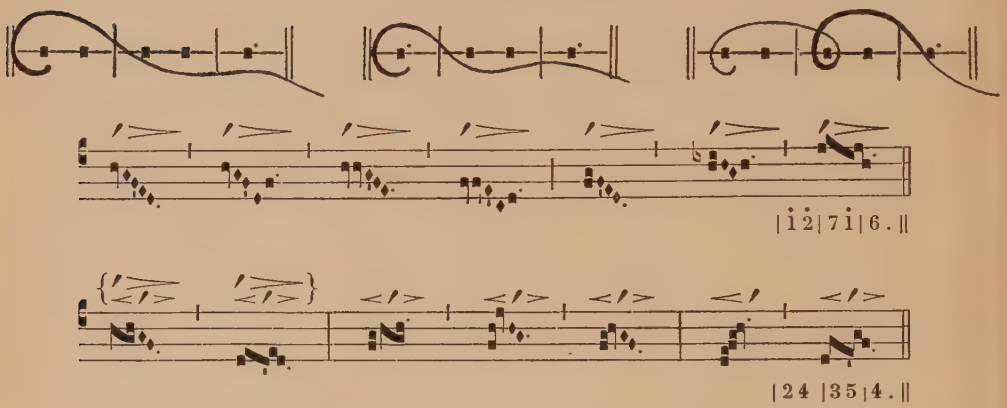
Neums of Four Notes, Five Pulsations. *

Model a. *Model b.*

* Dom A. Mocquereau — *Nombre Musical Grégorien.*

Exercise 73.

Neums of Five Notes, Six Pulsations. *

Model a. *Model b.* *Model c.*

When we have neums of five pulsations or of six, it is comparatively easy to group them and place the rhythmic ictus correctly. When there are more than six pulsations in a neum, we are often in doubt. For example :

A. ‖ i 2 i | 6 5 | 4 . ‖

B. ‖ i 2 | i 6 5 | 4 . ‖

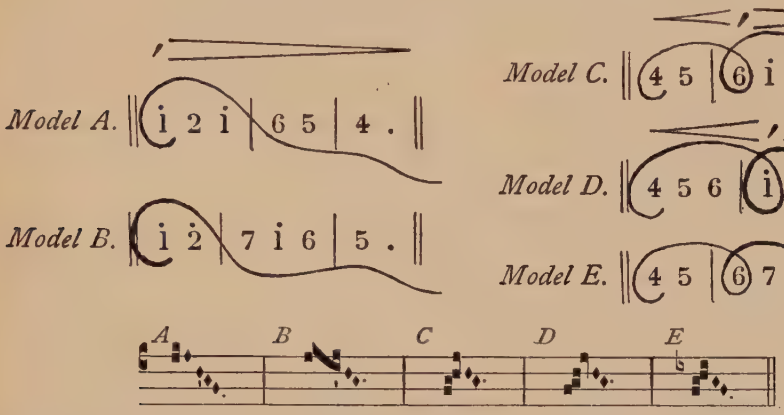
Should we group the notes as in *a* or as in *b*? It is impossible to be certain and in these doubtful cases we will find the ictus marked in our books. These marks have been placed there by the Benedictine Monks after studying the ancient manuscripts, and their marks enable us to group the notes correctly.

---

* Dom A. Mocquereau — *Nombre Musical Grégorien.*

Exercise 74.

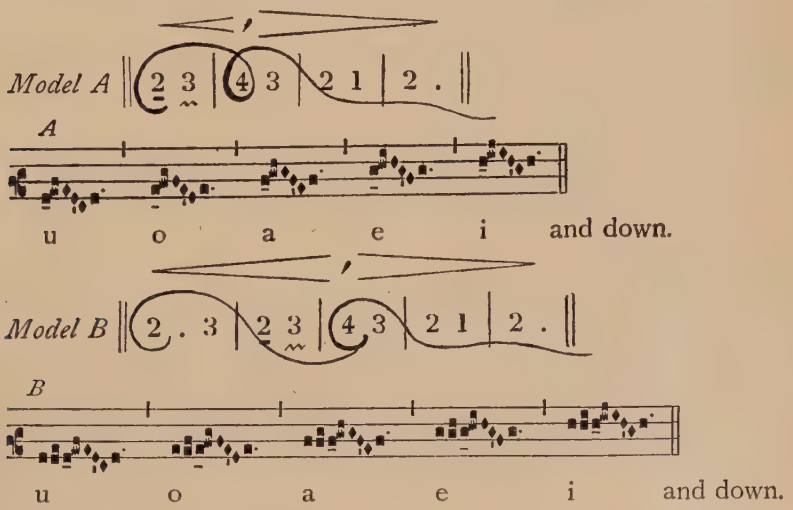
Neums of Six Notes, Seven Pulsations.



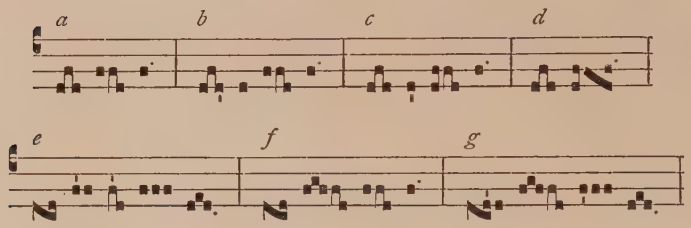
Notice that in *a* and *b* the ictus is correctly marked, as in these two cases we might be in doubt. In *c*, *d*, and *e*, the mark is unnecessary because the way in which the neums themselves are put together indicates the grouping of the notes.

Exercise 75.

Vocalise on the Pressus and the Quilisma.

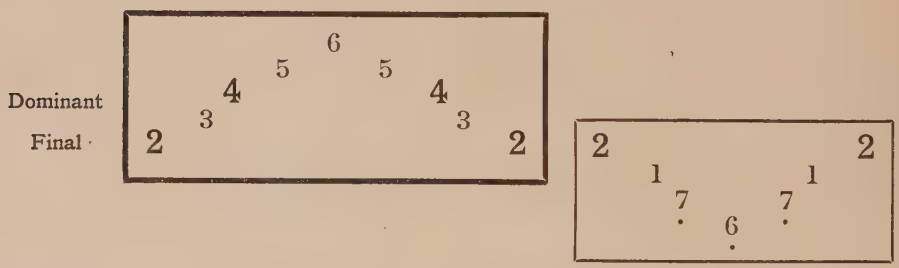


Exercise 76.

Development of a figure.

Each incise of this exercise should be visualized rhythmically as a whole in silence. The melody being similar throughout, the grouping of notes offers the only problem. Each incise must be clearly heard in the mind with all its elements before a single note is sung

THE MODES.

The Second Mode.



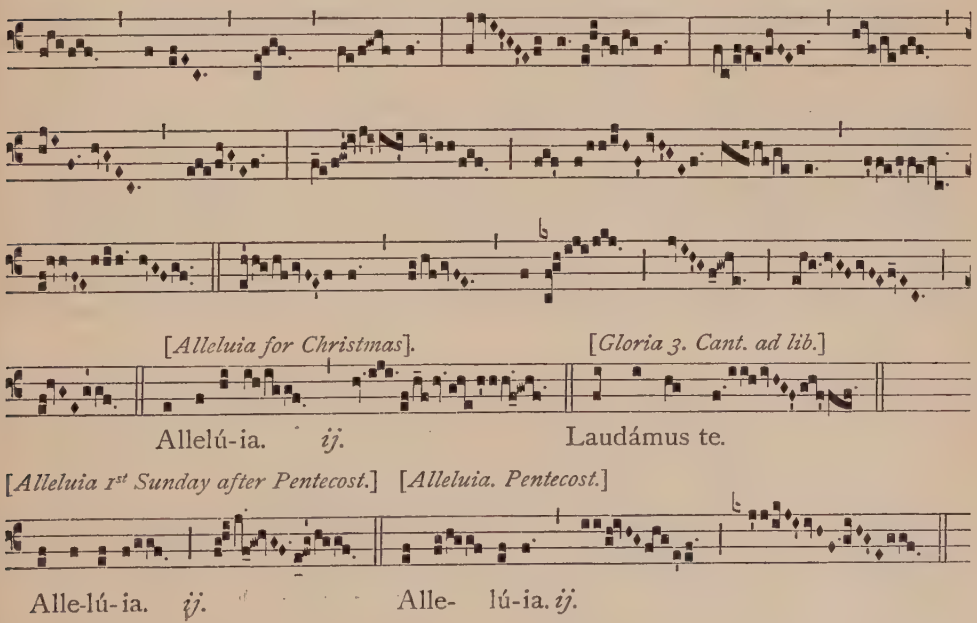
The Second Mode has the same final note as the First Mode. It moves over the same central fifth — 2 3 4 5 6. Some of the Second Mode melodies remain within this small compass, but those melodies which go beyond it, utilize the notes below the final: 2 1 7 6. Look at the diagram of the First Mode, Chapter IX, Page 140. The notes which lie above the central fifth in the First Mode (6 7 $\dot{1}$ $\dot{2}$), are transferred below the central fifth in the Second Mode (6 7 1 2).

From this it might appear that the two modes would sound alike, but as a matter of fact they have a quite different character. What is it that makes the difference? It is this: while they have the same basic note, they have not got the same dominant. The dominant of the First Mode is *La* — a fifth above the tonic; the dominant of the Second Mode is *Fa* — a third above the tonic. Sing from the diagram the following :

| 2 3 4 . | 4 5 6 5 4 . | 4 3 2 . | 2 1 7 6 7 1 2 . | 2 4 2 . ‖

Look at the typical phrases of the First Mode in Chapter IX. The dominant, *La*, is far more important in the course of the melodies than even the final note, *Re*. The dominant is the note around which the melodies move, upon which they seem to lean, which attracts them as with a sort of melodic magnetism; it is the note upon which the pressus so often comes, upon which the rhythmic ictus likes to rest. Look closely and you will see one other note besides the dominant and the final which seems to have a certain prominence. It is *Fa*, lying half-way between the two great notes. Now in the Second Mode *Fa*, becomes the dominant and takes on all the importance which in the First Mode was possessed by *La*. *Fa* seems to draw the melodies toward itself and hold them there. It is this fact which gives so different a character to the Second Mode.

Typical Phrases. — *Mode II.*



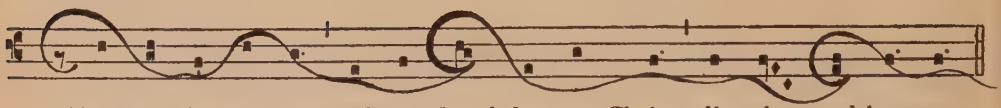
Compositions to study from the Kyriale :

Gloria, Page 38.

Sanctus, Page 39.

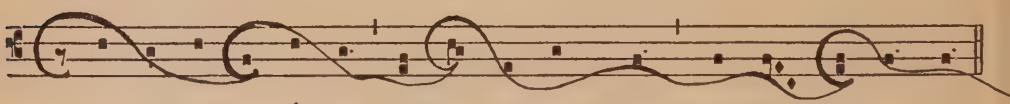
Second Mode.

Symbolic Formula.



Two are the na- tures of our Lord Je- sus Christ · di- vine and hu-man.

Mélodic Formula.



Fa is the do- mi- nant of the *Se- cond Mode*, which ends on *re*, *re*.

For Second Mode melodies the *Fa clef* is almost always used.

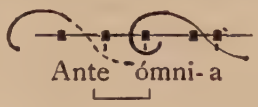
LATIN WORDS.

We have seen in Chapter IX how words can give up their natural melody for the sake of the phrase as a whole. Now we will see how they can also give up their natural rhythm. Each word, if taken alone begins on an arsis and ends on a thesis (Chapter II). It has its beginning and its end, its flight and its fall, its energy and its repose.

Example : Words with their Natural Rhythm.

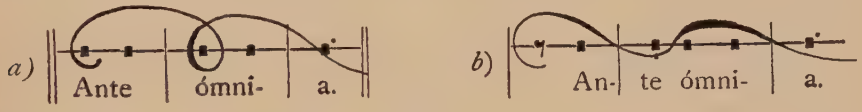
Dactylic *Spondaic*

When words combine to make a phrase, however, it is not always possible for each one to preserve its natural rhythm. Take, for instance, the words :



Each word taken separately is easy to treat rhythmically.

But bring the two together and we have an ictus on two consecutive pulsations. There must be a sacrifice on one side or the other. Shall we sacrifice the ictus on the last syllable of *ánte*, or the ictus on the first syllable of *ómnia?* Either is possible but we must chose.

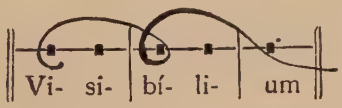


In *a*, *ánte* has made a rhythmic sacrifice of its ictus. It has given up its natural rhythm for the sake of the phrase. In *b*, it is *ómnia* which has sacrificed the ictus of its first syllable, although it has preserved the ictus on its last. The accent of its first syllable is lifted on an undulation.

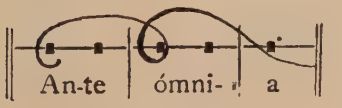
In *b* the sacrifice is less serious than in *a* for in *b* each word ends on an ictus, and this is in reality the thing which constitutes the *rhythm* of a word. When the last syllable of a word ends on an ictus, that word preserves its natural rhythm, whatever sacrifices it may have made in the earlier syllables.

In *a* however, the word *ánte* has really lost its individuality as a word. The five syllables of the two words are treated just as though they made up *one long word*, a dactylic word of five syllables.

Example.



Dactylic word of 5 syllables.



Two words treated like one long word.

Words which end on an ictus are called *rhythmic words.* Those which have no ictus on their last syllable are called *time words.*

Example : Time word.

The word *laudámus* is left in the air, until the word *te* comes to complete it. What would be the natural rhythm of the word *laudámus? Laudámus*, as treated above, has become a *time word.* Time words are rhythmically unfinished: they need some other word to complete them. Rhythmic words, on the contrary, are complete in themselves.

Rhythmic words.

Time words.

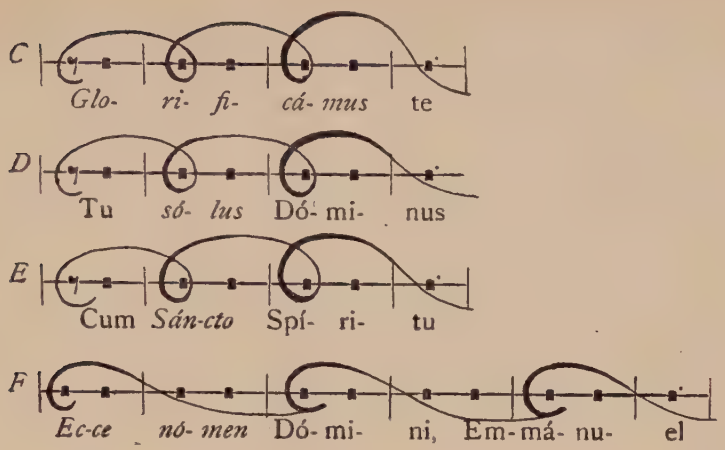
Pages 84 and 85. Which words in these exercises are rhythmic words, and which are time words?

When words make rhythmic sacrifices, they do so for the sake of the phrase as a whole. Some phrases make it possible to treat each word rhythmically, that is to say, for each word to retain its ictus on the last syllable. *(See Exercise 77, Lines A and B.)* Others require sacrifices on the part of certain words, which must give up the ictus of their final syllable and become time words *(Exercise 77, Lines C, D, E, and F.)*

Exercise 77.

A

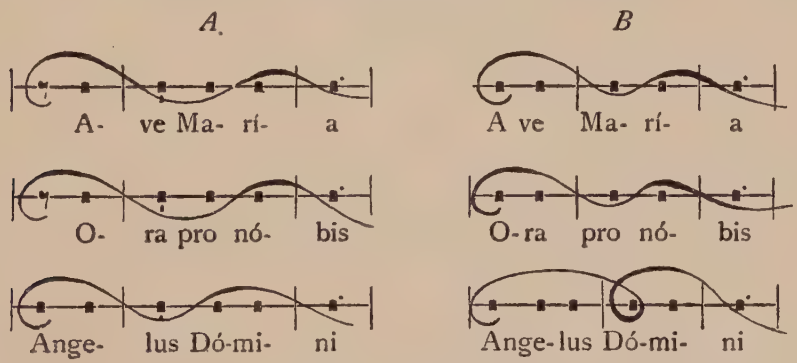
B



Which are time words and which, rhythmic words in *Exercise 77?* Turn to *Page 23: Christmas Antiphon.* Decide which words are rhythmic and which have become time words.

Exercise 78.

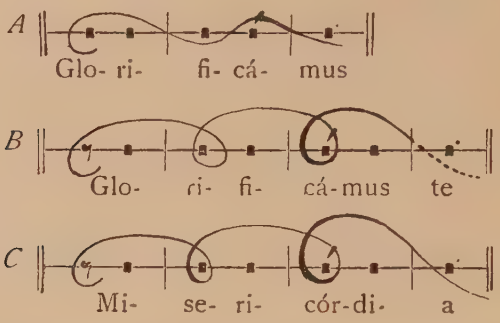
Write a melody to each of the following phrases, giving each word its natural rhythm as in *A*. Then write another, treating some of the words as time words, as in *B*. Make the last word end on an ictus in both versions.



Rule: The last word of a phrase cannot make a rhythmic sacrifice. It must always end on an ictus. Therefore only one of two things can happen: the

phrase can end with a long word rhythmically treated (*a*) or, with a short word treated as though it were the final syllable of a preceeding word (*b*).

Example.

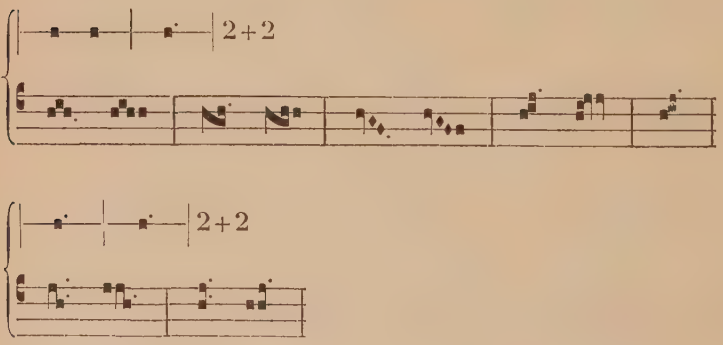


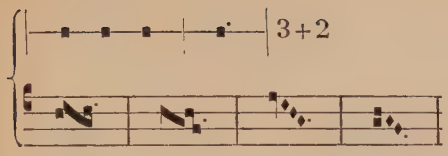
In *b* the word *te* is treated as though it were the last syllable of the word *glorificamus*. The ending becomes like that of a dactylic word (*c*).

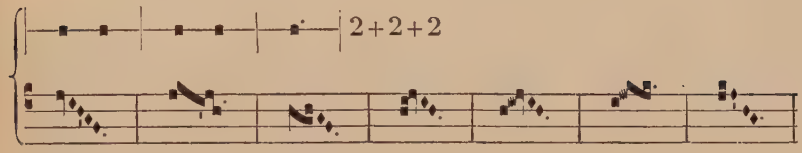
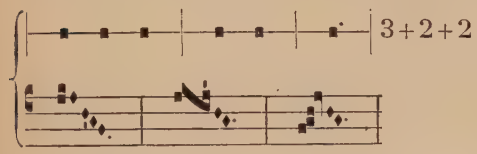
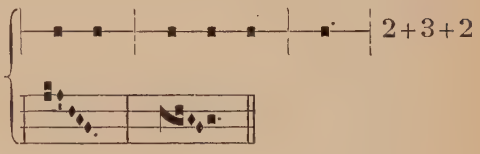
RHYTHMIC GROUPS AND TIME GROUPS.

Where we have music alone, without words, we can have a group of notes which is a time group, that is, which is incomplete; and a group of notes which is a rhythmic group, which is complete in itself.

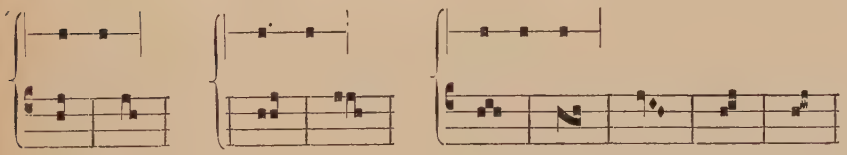
Rhythmic groups.

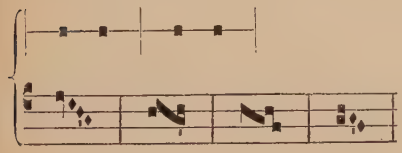
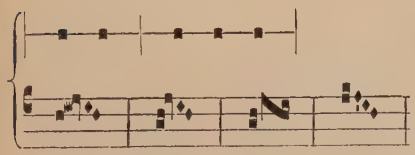
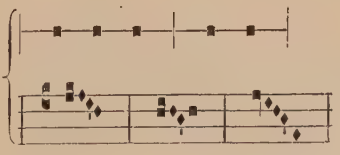


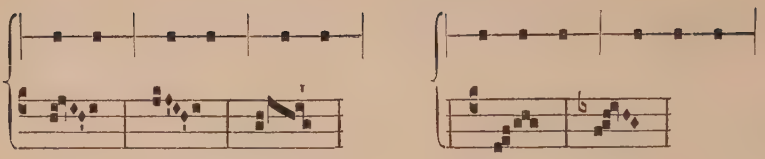




Time groups.

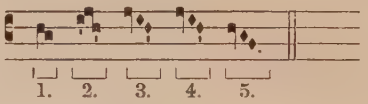




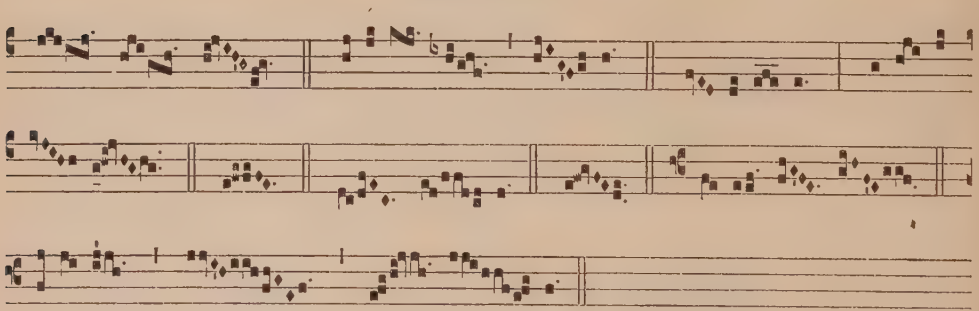


Turn each Neum in the column of time groups into a rhythmic group.

A group sounds complete only when it ends on an ictus.

To be rhythmic, a group must have an ictus on its final note. At the end of a phrase, that ictus will be on a long note (▪·), but in the middle of a phrase we will often find rhythmic groups without any length. In the example given below, the second, third and fourth groups are rhythmic (they end on an ictus), yet *without length.* The fifth group, on the contrary, is rhythmic *with length*, as it ends a phrase.

In the following rhythmic phrases, point out the time groups and the rhythmic groups.

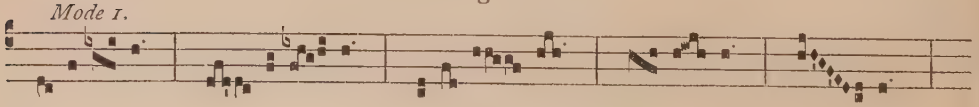
Exercise 79.

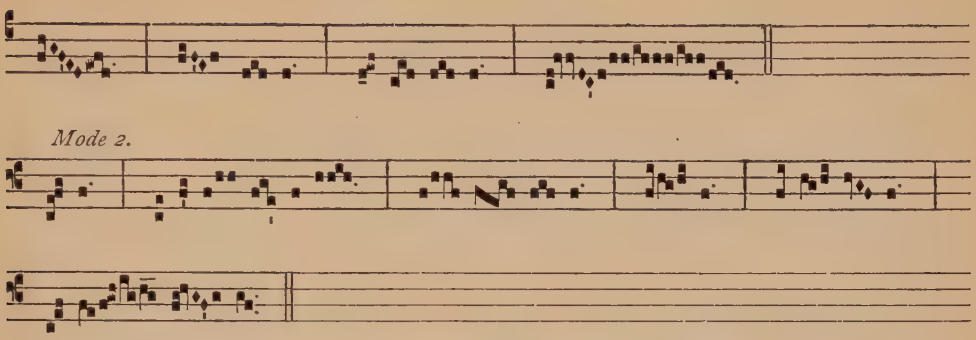


Exercise 80.

Visualizing an Incise.

Mode 1.





Visualize each incise rhythmically, as a whole, before singing.

QUESTIONS.

1. Describe the Second Mode, its intervals, basic note and dominant. What makes its character so different from that of the First Mode?

2. What do we mean by a rhythmic group? By a rhythmic word? What do we mean by a time group? By a time word?

3. Why do words sometimes sacrifice their natural rhythm and become time words?

4. When an incise ends with a word of one syllable how may we treat it rhythmically?

CHAPTER XI.

NOTATION. — NEUMS OF THREE NOTES OR MORE, [continued].

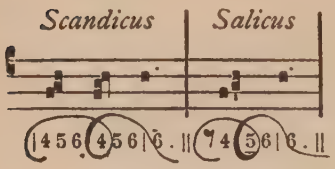
The *Salicus* ( ), meaning a leap, is an ascending neum of three notes, composed of a punctum and a podatus. This neum resembles a *Scandicus* in appearance, but there are important differences.

1. The three notes of the *Scandicus* are placed close together, whereas, in the *Salicus*, there is a space or leap between the punctum and the podatus.

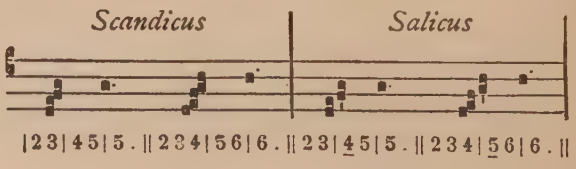
2. In the *Scandicus*, the ictus falls on the first note of the neum whereas in the *Salicus* it falls on the second note of the neum; that is, on the note after the leap.

3. In the *Scandicus*, the ictus has no particular stress, but is like an angel's footstep, whereas in the *Salicus*, the ictus is slightly prolonged and slightly stressed, as though with a gentle pressure, though the prolongation is not sufficient to interfere with the flow of the melody. This note resembles a very brief pressus; it resembles, also, the first note of a *Quilisma*, and sounds like a momentary shadow which passes over the melody at that point but in a smooth way, for the notes of the *Salicus* must be sung legato. The word " leap ", does not mean that we should make a staccato effect with our voices, but merely that the ictus leaps from the first to the second note of this triplex neum.

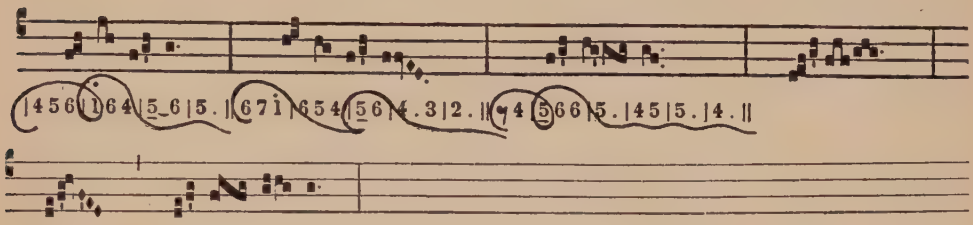
Example (3 notes).



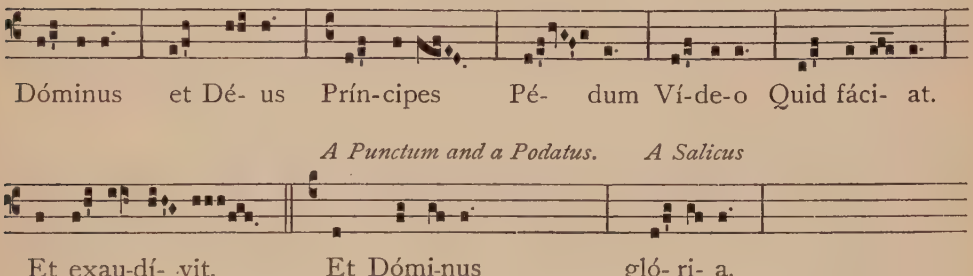
Example (more than 3 notes).



Rhythmic Phrases.

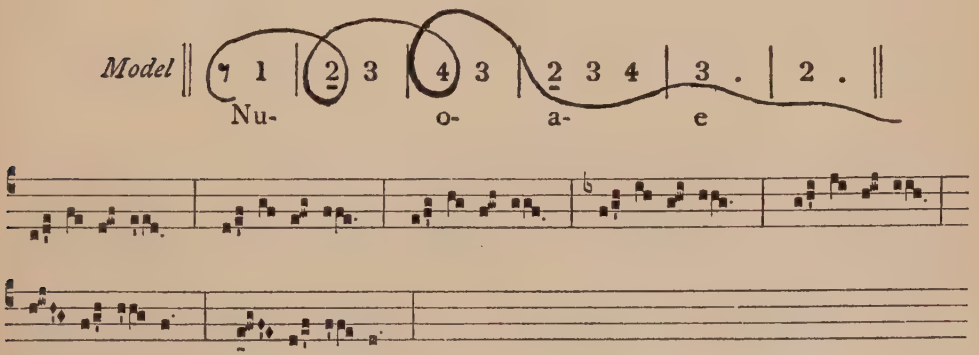
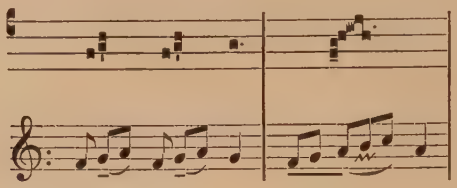


Exercise 81.



Write out in numbers each incise of *Exercise 81* indicating the groups by bar lines.

Exercise 82.

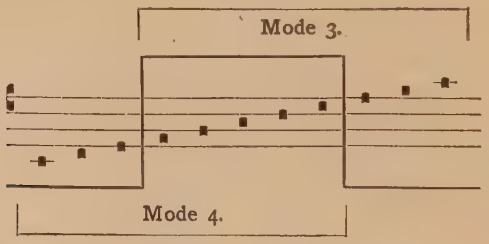
Vocalise on the Salicus and Quilisma.

Notice that both the *Quilisma* and *Salicus* have a peculiar quality in common — the note which is lengthened and pressed seems to have in it a power which carries along the note which follows, like a tie in modern music.

Kyriale, *Libera me*, Page 102, Lines 1 and 2, and 103, Line 1.
Also Introit : *Requiem aeternam*, Page 94, Line 1.

Find and sing the incises containing a *Salicus*.

The Modes.

We have studied the eleven tones grouped around the basic note *Re*. We have seen how gradually, out of this group of eleven notes, there evolved two Modes, the First, which took in the central fifth with the tones lying above; the Second, which took in the central fifth with the tones lying below. We have also seen how each of these Modes had its own separate dominant while retaining a common final.

We will now study the eleven tones whose basic note is *Mi*.

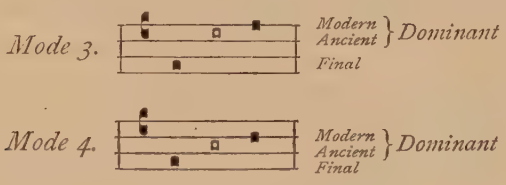


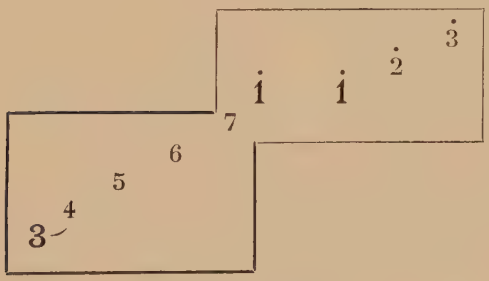
The central group (3 4 5 6 7) is common to both Modes. 3 to $\dot{3}$ becomes the Third Mode. $\dot{6}$ 3 6 becomes the Fourth Mode. *Mi* is the final note of both Modes, but each of the two has its separate dominant.

Originally the Third Mode had its dominant a fifth above its final, and the Fourth Mode had its dominant a third above the final, the two dominants thus bearing the same relation to their final as did those of the First and Second Modes. In the more ancient compositions, 7 was always the dominant of the

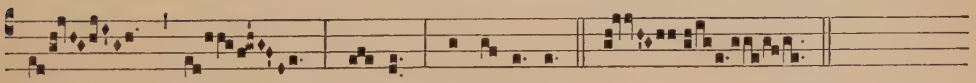
Third Mode, but the fact that 7 is such an uncertain tone (sometimes 7 and sometimes 7 flat) made the composers feel that it was not sufficiently staple and solid. Furthermore they felt that 7 was so powerfully attracted toward $\dot{1}$ and had so much the character of a leading note that at last they substituted $\dot{1}$ for 7 as the dominant of the Third Mode. Even yet we often find the 7 used interchangably with $\dot{1}$ as dominant, for instance, in the *Kyrie fons bonitatis*, Kyriale Page 8. Here we can see how both notes (7 and $\dot{1}$) seem to take upon themselves alternately the function of dominant, as though they were disputing for the mastery. In the psalms, however, the $\dot{1}$ has become the official reciting tone. (Kyriale: Page 127. *Gloria Patri*, Mode 3.)

When the Third Mode dominant slipped up from 7 to $\dot{1}$, the Fourth Mode dominant slipped with it from 5 to 6, so that the two dominants retained their normal distance of a third.

Ancient and Modern Dominant.

The Third Mode.

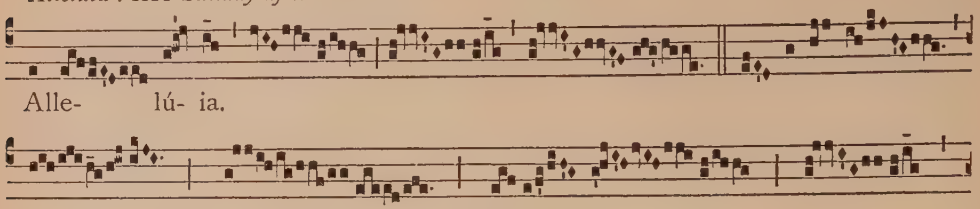


Typical Phrases.

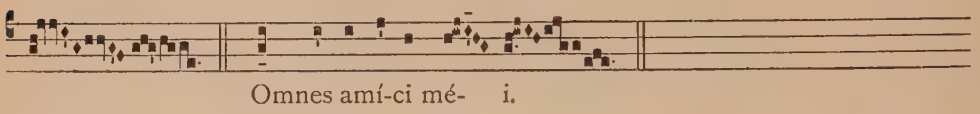


Amen. Alle-lú-ia.

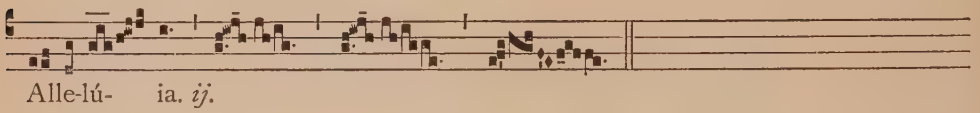
Alleluia : XII Sunday after Pentecost.



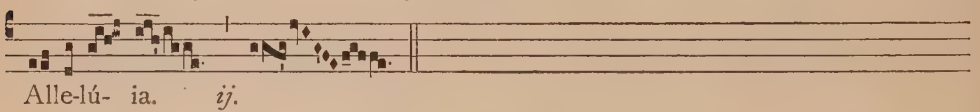
Repeat Alleluia. *Responsorium Parasceve.*



Allelúia : IV Sunday of Advent.



Alleluia : Sunday within the Octave of Epiphany.



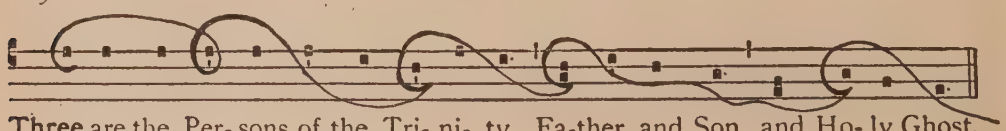
Pick out the phrases with the ancient dominant. Pick out those which stress the modern dominant.

Compositions to be studied in the Kyriale.

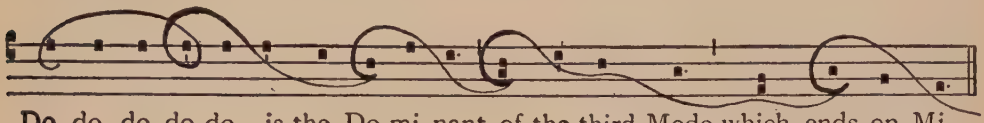
Kyrie fons bonitatis, Page 8.
Kyrie, Page 52.
Hymn : *Pange lingua gloriosi*, Page 138.
Te Deum laudamus, Modes III and IV, Page 133.

Mode 3.

Symbolic Formula.



Melodic Formula.

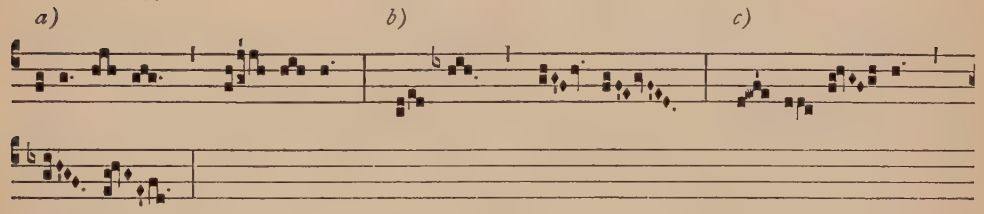


Do, do, do, do, do is the Do-mi-nant of the third Mode which ends on Mi.

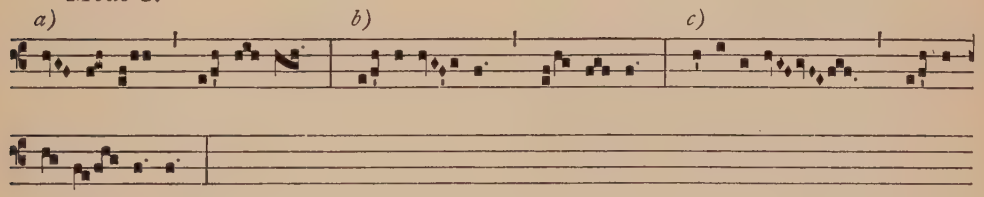
Exercise 83.

To Visualize a Member of Two Incises.

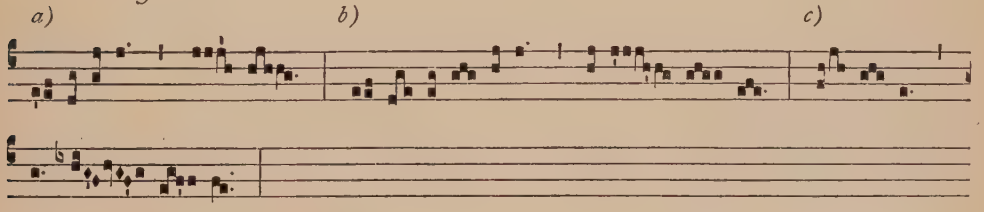
Mode I.



Mode 2.



Mode 3.



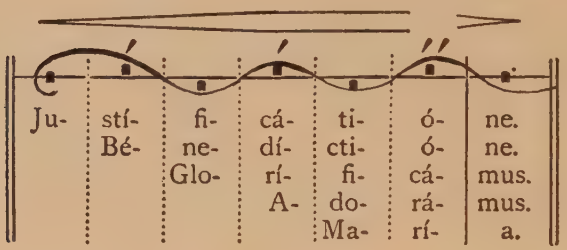
The Latin Word. Secondary Accents.

We know that at first the Latin accent was simply a melody. It was a lift of the voice without any stress. The people of those days talked to each other in a sort of melodic code. Gradually, however, modern languages developed out of Latin and their accents acquired a certain stress which, after a time, was communicated to Latin itself. This stress was light however — so light as to be

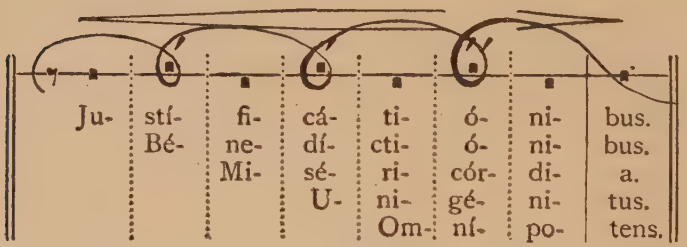
but a barely perceptible shade. This slight sense of stress, when applied to long words, gave them, in addition to the principle accent, a series of secondary accents. It is easy to find the place of these secondary accents for they were determined by the end of the word and its cadence which cast its shadow before, like a prophecy. These little accents are placed on alternate syllables counting backward (two by two) from the principle or tonic accent of the word.

Secondary Accents.

A. Spondaic words.



B. Dactylic words.



Recite these words in a speaking voice, raising the pitch at each accent, and at the same time rising on the toes, lightly.

A shows the place of the secondary accents in words with a spondaic cadence; *B* in words with a dactylic cadence.

Exercise 84.

Place the secondary accents in the following words :

Al- le- lú- ia
Mul- ti- pli- cá- sti
Lau- dá- bi- lis
Man- su- e- tú- di- nis

We know how to find the place of the accents, but where shall we place the ictus or rhythmic supports in these long words? Should the ictus fall on the same syllables as the accents or on the alternate syllables? Once more we shall feel the influence of the end of the word casting its shadow before. To find the ictus we count the syllables backward two by two, placing the ictus on every second syllable, but this time we do not begin to count from the last *accent* but from the last *ictus*. In the examples given above we have the ictus on the final syllable.

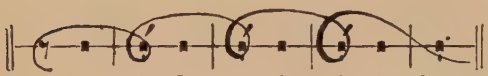
Example.

Tonic Accent. Count back 2 by 2 For accents.

Spondee.

Last Ictus : Count back 2 by 2 For Ictus.

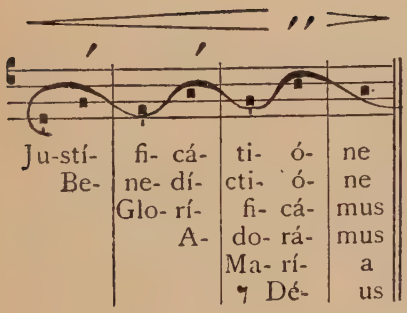
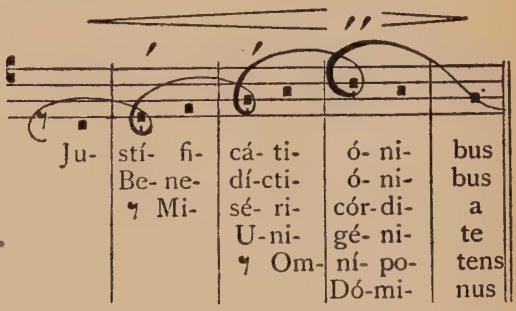
Dactyl.



Last Ictus : Count back 2 by 2 For Ictus.

Exercise 85.

Ictus and Accents.

A. Spondees.

B. Dactyls.

A. Spondees. In these words the accents and ictus fall on alternate syllables. Recite each of these words in an ordinary speaking voice, rising on the toes at each accent and touching the desk lightly with your hand at each ictus. The accent is on each up curve, the ictus on each down curve.

Repeat, still in a speaking voice, but raising the pitch at each accent and lowering it at each ictus.

Repeat, making the melodic lift take definite musical intervals as in the model and making the word move with an increase of dynamics towards its tonic accent.

B. Dactyls. In the dactyllic word, we still count from the last ictus, but with a different result from the spondee, for the ictus, in moving backward two by two syllables, falls on the same syllables as the accents throughout. Recite each of these words, with rhythmic gestures, then sing the whole column as written.

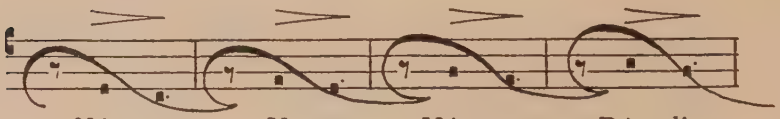
We have, therefore, the following rule:

In words of spondaic cadence, accents and ictus alternate. In words of dactyllic cadence, accents and ictus come together.

Exercise 86a*.

Spondaic Words.

A. Spondees 2 Syllables.



1.	Nú- men.	U- nus.	Hú- mor.	Rú- dis.
2.	Nó- men.	Dó- num.	Hó- mo.	Cór- pus.
3.	Ná- vis.	Má- gnus.	Pá- ter.	Vá- por.
4.	Né- go.	Vé- lum.	Sé- men.	Dé- cor.
5.	Ví- di.	Dí- gnus.	Lí- ber.	Ví- ta.

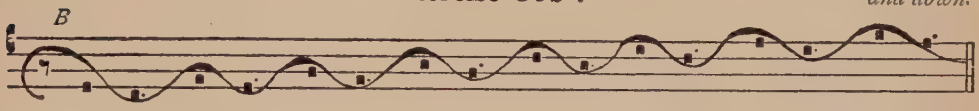
1.	Tú- ba.	Lú- men.	Dúl- cis.	Prú- dens.
2.	Nó- ta.	Ró- go.	Fór- ma.	Fór- tis.
3.	Vál- lis.	Cá- ro.	Cáu- sa.	Plán- ctus.
4.	Tér- ra.	Splén- dor.	Ré- ges.	Eu- ge.
5.	Vír- go.	Lí- gnum.	Trí- stis.	Mís- sa.

* By permission R. P. MOCQUEREAU, from *Nombre Musical grégorien.* Vol. 2.

Repeat these words as follows :

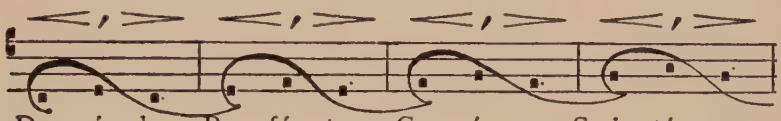
Exercise 86b*.

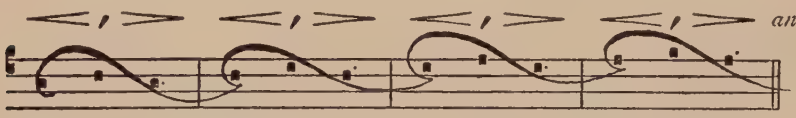
and down.



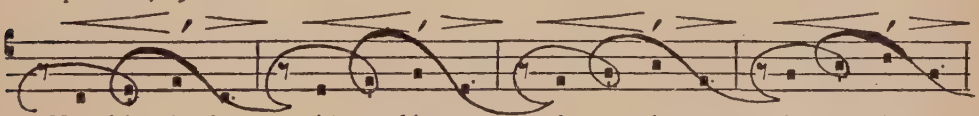
U- nus, Nú-men, Hú- mor, Rú- dis, Tú- ba, Lú- men, Dúl- cis, Prú- dens.

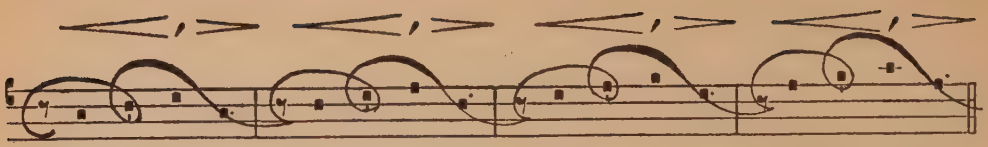
Exercise 87*.

Spondees 3 Syllables.

1. De- nú- do. Re- fú- to. Cen- sú- ra. Scri- ptú- ra.
2. A- dó- ro. Au- ró- ra. De- vó- tus. Con- fór-mo.
3. Al- tá- re. O- rá- tor. Sa- crá- tus. Pec- cá- tum.
4. Cru- dé- lis. Qui- é- tus. De- cér- no. Ae- tér- nus.
5. A- mí- cus. Cap- tí- vus. Con- dí- tor. De- sí- gno.

and down.

1. A- bún-dans. Quo- cúmque. A- dúmbro. Con-dú- ctor.
2. A- dór- no. Ab-sól- vo. De- pós- co. Co-gnó- sco.
3. Ten- tá- tor. Appláu- do. A- mán- ter. Or- ná- tus.
4. Ad-vér- sus. Ac- cé- ptus. As- cén- do. Re- démptor.
5. Con- fír- mo. Ba- ptí- smus. Re- mís- sus. Di- mít- to.

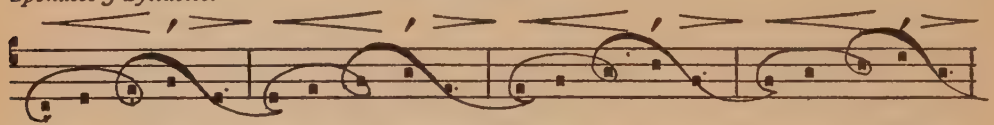
Exercise 88*.

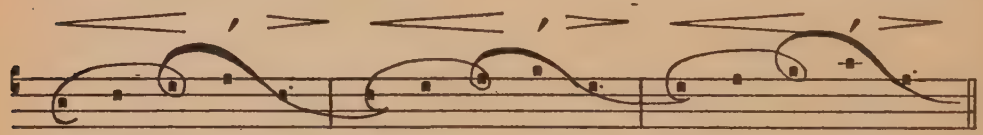
Spondees 4 Syllables.

1. Ha- bi- tú- do. Ab-so- lú- tus. A- per-tú- ra. An-te- cúr-sor.
2. A- ni-mó- sus. Sal- va- tó- rem. Po- pu- ló- rum. Gra- ti- ó- sus.
3. A- du- lá- tor. Be- ne- fá-ctum. Cru- ci- á- tus. Chri- sti- á- nus.
4. Mi- se- ré- re. Can- ti- lé- na. Ambu- lé- mus. Fir-ma-mén-tum.
5. Be- ne- dí- co. In- i- mí- ci. Ge- nu- í- nus. A- dop-tí- vus.

* By permission R. P. MOCQUEREAU, from *Nombre Musical grégorien.* Vol. 2.

1. Re- ple- bún-tur. Ju- ven- tú- tem. Cir- cumdú- xit. Tur-ba- bún-tur.
2. An- ti- quó- rum. Sae- cu- ló- rum. Bel- li- có- sus. I- di- ó- ta.
3. Excla- má- vit. Ex-sul- tá- bunt. Be- sti- á- rum. I- mi- tá- trix.
4. In-no- cén-tes. De- tri-mén-tum. Cor-pu- lén-tus. De- li- té- sco.
5. Cu- sto- dí- vit. E- le- gí- sti. Admi- ní- stro. Bar-ba- rís-mus.

Exercise 89*.

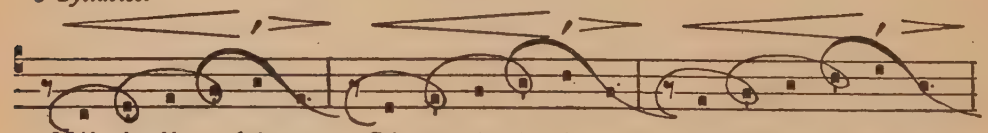
Spondees 5 Syllables.



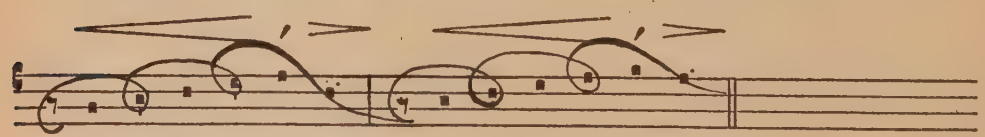
Con-fí- te-bún-tur. I- ní- mi- có- rum. Consó- la- tó- rem. Re-démpti- ó-nem.

Immá- cu- lá- ta. Il- lú- mi- ná- re. La- bo- ra- ví- sti.

Exercise 90*.

6 Syllables.



Múl- ti- plí- ca- búntur. Gé- ne- rá- ti- ó- ne. Lá- bo- rá- ve- rá-mus.



Annun-tí- a- vé- runt. Annun-tí- a- ví- sti.

* By permission R. P. MOCQUEREAU, from *Nombre Musical grégorien.* Vol. 2.

These exercises are primarily intended to develop in the children a sense of the relation of ictus and accents in words of spondaic cadence. But they have a further purpose which is to provide drill in placing the various vowels and consonants. The lines in Exercises 86, 87 and 88 are so arranged that the tonic accent comes in turn on the vowels u, o, a, e and i. The consonants are combined with these vowels in such a way that the teacher can select for special drill any word which lacks perfection, using this word for the whole exercise if need be. Naturally, it is not intended that more than a few lines of these words be sung on a single day. It is preferable to sing a few words well than to sing many in an imperfect fashion. Special care should be taken to obtain a clear, crisp pronunciation without losing the legato quality. The words should be sung rapidly, at the same tempo as speech. The dynamics should be followed exactly, and the ictus be as inaudible as an angel's footstep.

Home Work. Mark the ictus and accents in the words given under *Exercise 84.* Then write a melody to each word which will bring out its principle syllable or tonic accent.

QUESTIONS.

1. What is the difference between a *salicus* and a *scandicus?* Between a *salicus* and a *pressus?* Between a *salicus* and a *quilisma?* Between a *salicus* and a *punctum with podatus?*

2. Describe the Third Mode, its range, basic note and dominant,

3. Write a melody in the Third Mode composed of two or more members.

4. Under what conditions does the ictus alternate with the accent, and under what conditions does it coincide?

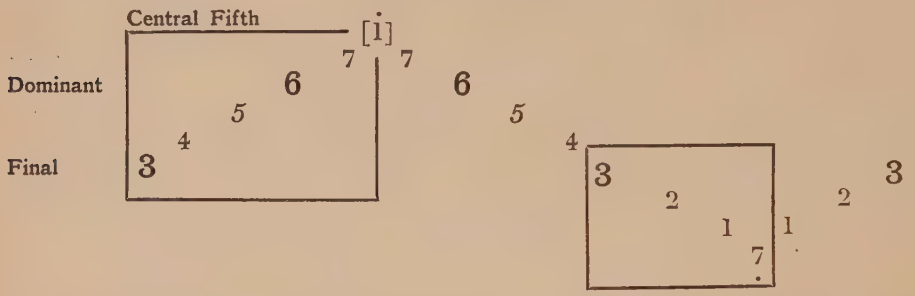
5. Give three Latin words in which the ictus and accents alternate and three in which they coincide.

CHAPTER XII.

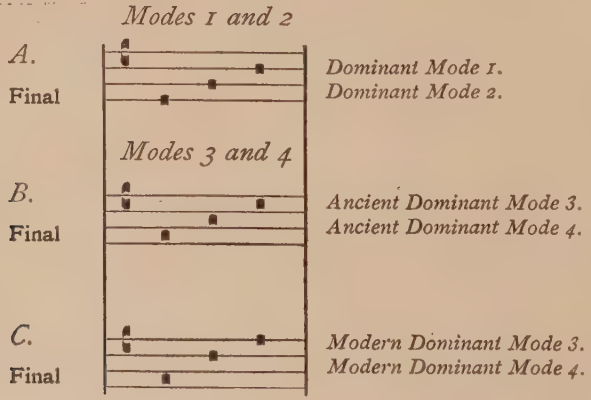
THE MODES.

The Fourth Mode, as we know, has the same final note as the Third, — *Mi* (3). It moves over the same central fifth — 3 4 5 6 7 — but instead of using the central fifth with the notes above, it uses the central fifth with the notes below.

The Fourth Mode.



While it has the same final note as the Third Mode, it has a separate dominant. Originally the dominants of the Third and Fourth Modes bore the same relation to each other and to their final as in the case of the First and Second Modes : they formed a triad (2 4 6 and 3 5 7 respectively). *A, B.* But as the dominant of the Third Mode was gradually drawn up from 7 to 1̇, the dominant of the Fourth Mode also slipped up from 5 to 6, giving us 3 6 1̇. *C*



Sing from the diagram of the Mode as follows :

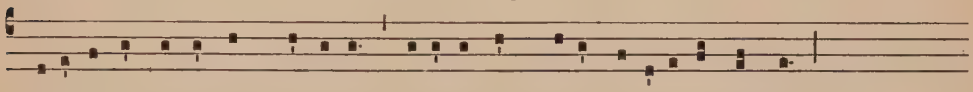
| 3 4 5 . | 5 4 3 . | 3 4 5 6 . | 6 5 4 3 . | 3 2 1 7 1 2 3 . |

In the more ancient melodies we find the dominant of the Fourth Mode on 5. Indeed, it is possible to follow the adventures of a melody through the centuries by the change in its dominants.

Example.

Venite exsultemus. (Responsorial.)

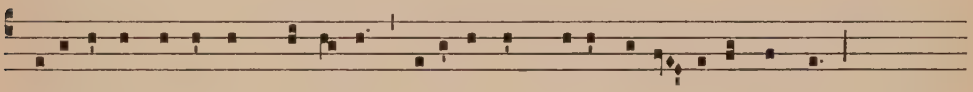
Mode 4. Recitation on ancient dominant, 5.



Ve-ní-te, exsultémus Dómino, jubi-lémus Dé-o, sa-lutá-ri nóstro. *etc.*

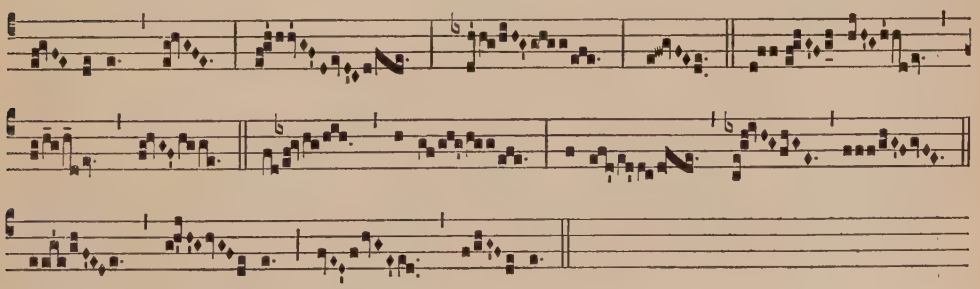
Later when the third mode dominant had slipped up to i, we find this melody appearing as follows :

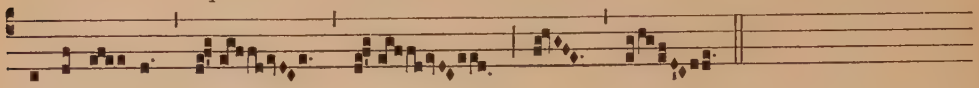
Mode 4. Recitation on Modern dominant, 6.



Ve-ní-te, exsultémus Dómi-no, jubi-lémus Dé-o, sa-lu- tá-ri nóstro. *etc.*

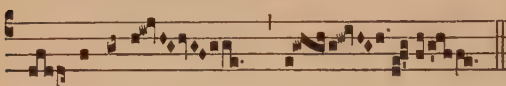
Therefore, we will not be surprised to see in our typical phrases the two dominants, as it were, fighting for the mastery, for in the eleventh century the two dominants were already known. When we speak of "ancient" we mean very long ago — how long it is hard to tell; and when we say "modern" we mean between the eleventh and thirteenth centuries.

Typical Phrases. Mode IV.

Alleluia : Post partum.



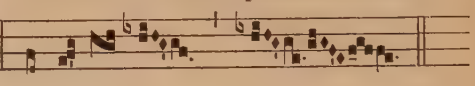
Alle-lú- ia.

Alleluia : Dextera Dei.



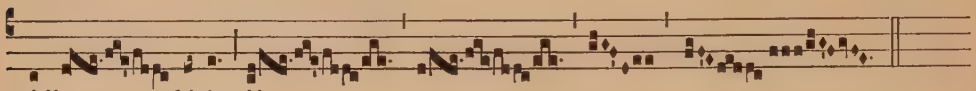
Al- le-lú-ia. *ij.*

Alleluia : Emitte Spiritum tuum.



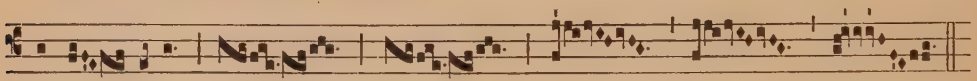
Alle-lú- ia. *ij.*

Alleluia : Amavit eum Dominus.



Alle- lú-ia. *ij.*

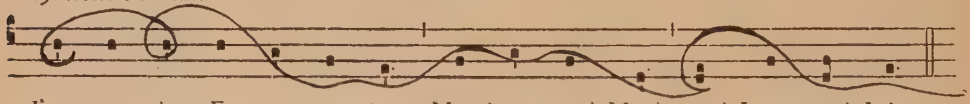
Alleluia : Oportebat pati Christum.



Alle- lú-ia. *ij.*

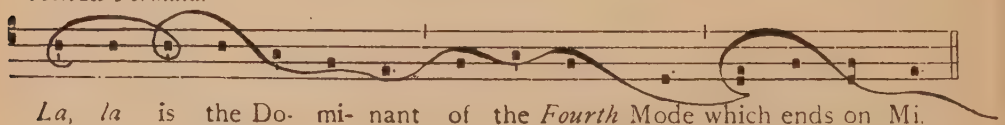
Mode 4.

Symbolic Formula.



Four are the E- van- ge- lists, Matthew and Mark and Luke and John.

Melodic Formula.



La, la is the Do- mi- nant of the *Fourth* Mode which ends on Mi.

Compositions to be studied in the Kyriale.

Kyrie, Page 11. *(From a manuscript of the Eleventh Century.)*
Gloria, Page 15. *(From a manuscript of the Tenth Century.)*
Agnus Dei, Page 37. *(From a manuscript of the Twelfth Century.)*
Gloria Patri, Mode IV, Page 128.
Credo I, Page 57. *(From a manuscript of the Eleventh Century.)*

Study of the Kyrie, Page 11.

In the *Kyrie*, the first incise brings out the ancient dominant and the second brings out the modern dominant. (Visualize this whole member silently. Then sing it.) Where would you place the climax of this phrase?

In the second *Kyrie*, the modern dominant has triumphed. (Visualize and sing this member as the first.) In the third *Kyrie* we have a repetition of the *first* with the ancient and modern dominants alternating.

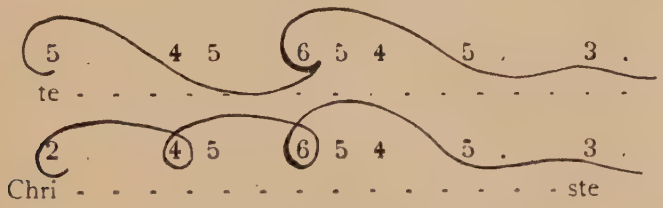
Continue the study of the *Kyrie* to the end, noticing the dominants which prevail in each incise and member. Notice, also, wherein the last three incises of the *Kyrie* differ from the first three, and wherein they resemble them; also whether they resemble the three incises of the *Christe*.

These likenesses and relationships in the music give a depth of meaning to our prayer which appeals to God the Father in the first three *Kyrie*, then in the three *Christe* to God the Son, begotten before the day star; then to God the Holy Ghost who proceeds from the love of the Father and the Son. There is likeness here, yet of a mysterious kind; distinction without a real difference. The whole composition is so closely linked that it is hard to say where likeness ends and difference begins.

Study of the Gloria, Page 15.

This is one of the most beautiful of the Glorias. It is very ancient, and the dominant *sol* predominates throughout, which gives the composition a subtle interest and charm. Compare the jubilus with that of the Ambrosian Gloria: notice on which phrases it is placed in each case, and whether they differ or coincide in the two settings of the Gloria. Notice, also how much more simple is the recitative in the Ambrosian period, and how much more elaborate is the jubilus. In this tenth century Gloria the recitative is more ornamented and the jubilus simpler.

Preparation for the Jubilus.

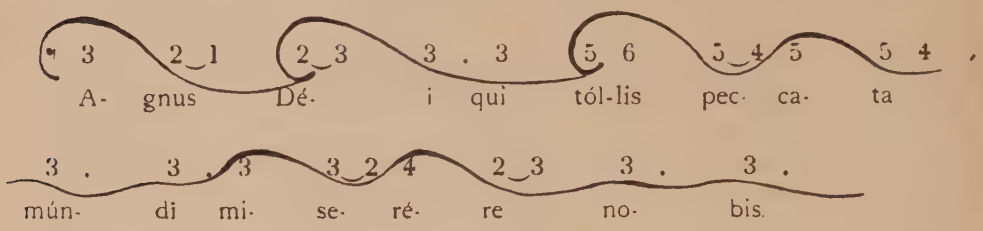


Study of the Agnus Dei, Page 37.

Each phrase is composed of two members. The first member has two short incises, the second member has but one. We must be careful to make no pause until we reach the double bar at the end of each phrase.

How should we group the single punctum at the beginning of each phrase? At the beginning of each incise? At the beginning of each member?

Chironomy of first phrase.



Gloria Patri, Mode IV.

Notice that the reciting tone for the psalms has now been definitely fixed on 6, the modern dominant of the Fourth Mode.

STUDY OF THE CREDO.

In the days of the early Christians it was not the custom to sing the Credo during the Mass. The Credo was recited by the children and adults who were being prepared for baptism.

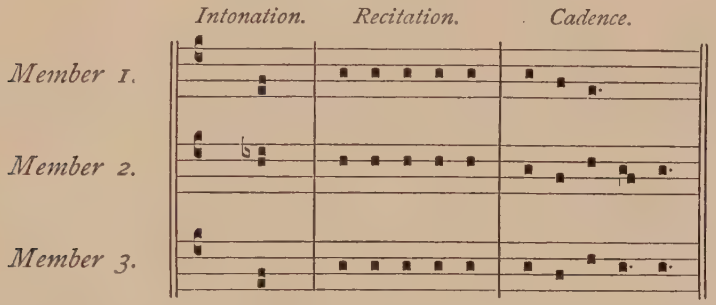
Later the Credo was inserted in the Mass before the Pater Noster in various countries where heresies had begun to take root, especially in Spain and in France — as the Christian people wished to make a public and clear definition of the grounds of their faith. * It was not, however, until the year 1047 that the Credo was adopted as part of the Roman Liturgy.

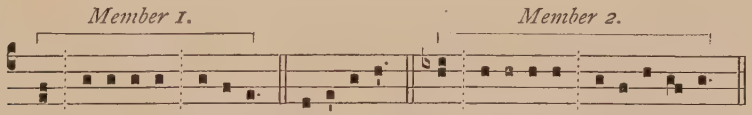
The music of the Credo, which we are now going to study, (known as the *authentic or original Credo,*) is the earliest musical setting which is known to us, but it is evidently more modern than the time of Saint Gregory. To appreciate its beauty we must remember that the Creed was originally a recitation rather than a piece of music. Its purpose was practical, namely to give expression in a clear and concise manner to the doctrines which, as Christians and members of the Catholic Church, the people believed.

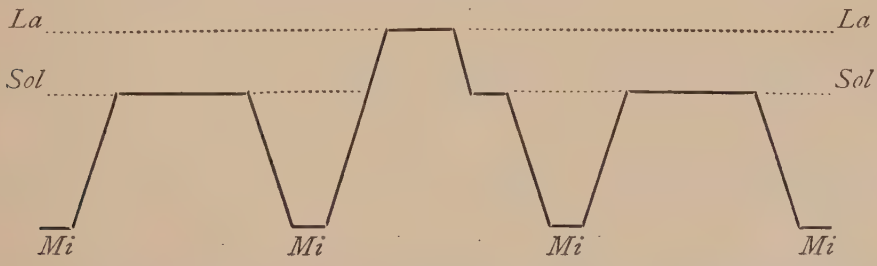
This being the purpose of the Credo, we should naturally expect to find its musical setting take the form of a simple recitative, and this is precisely the case. The plan of the Credo is a simple one. Each phrase is composed of three members, of which one is a recitation on 5 (the ancient dominant of the Mode), the next, a recitation on 6 (the modern dominant) and the next, once more, a

* In the Orient the Credo was inserted as early as the Fifth Century; in the West not until the Sixth Century (Spain), the Eighth Century (Gaul), and the year 1014 in Rome.

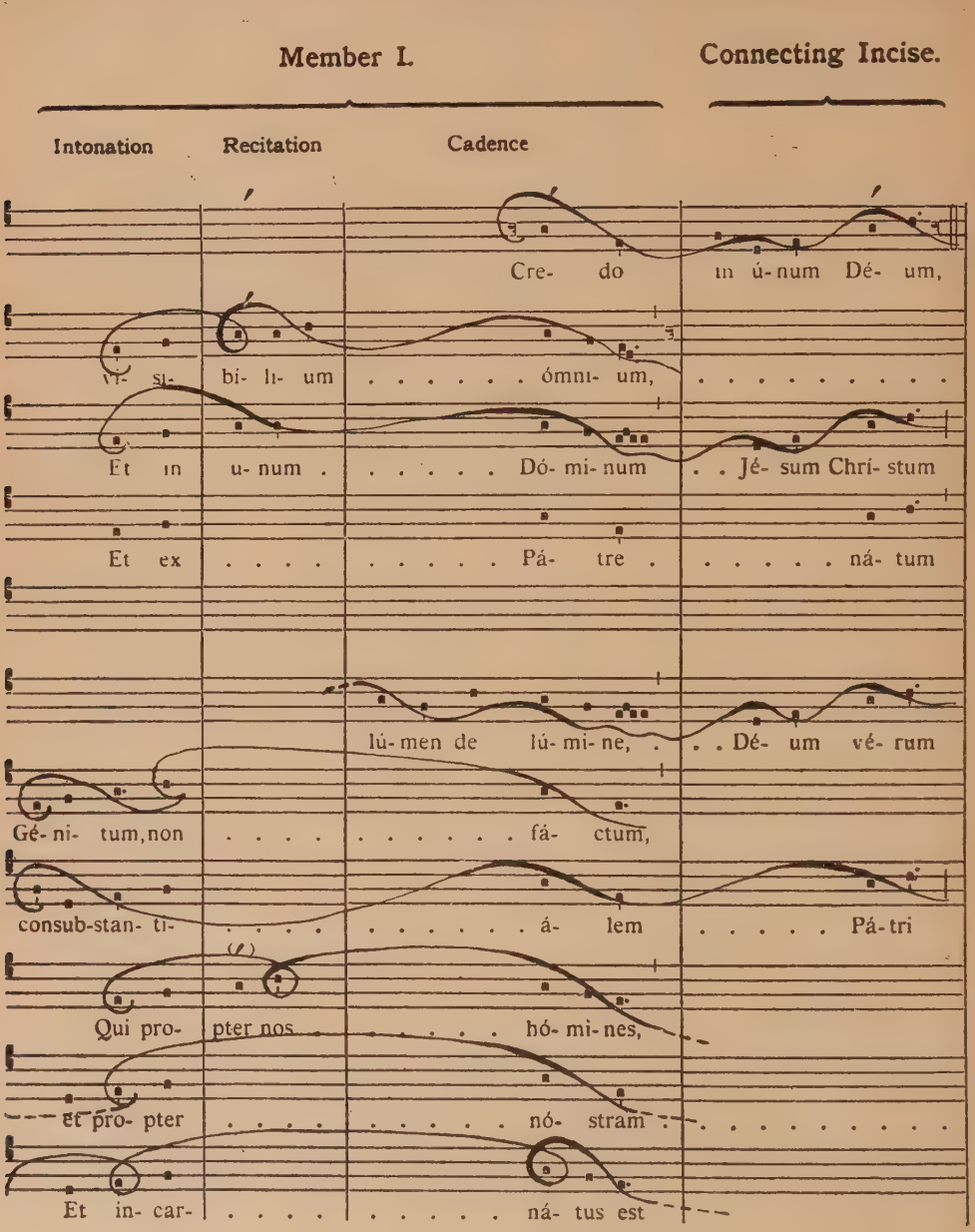
recitation on 5. Each of these recitatives has its preparation (or intonation) and each has its ending (or cadence).

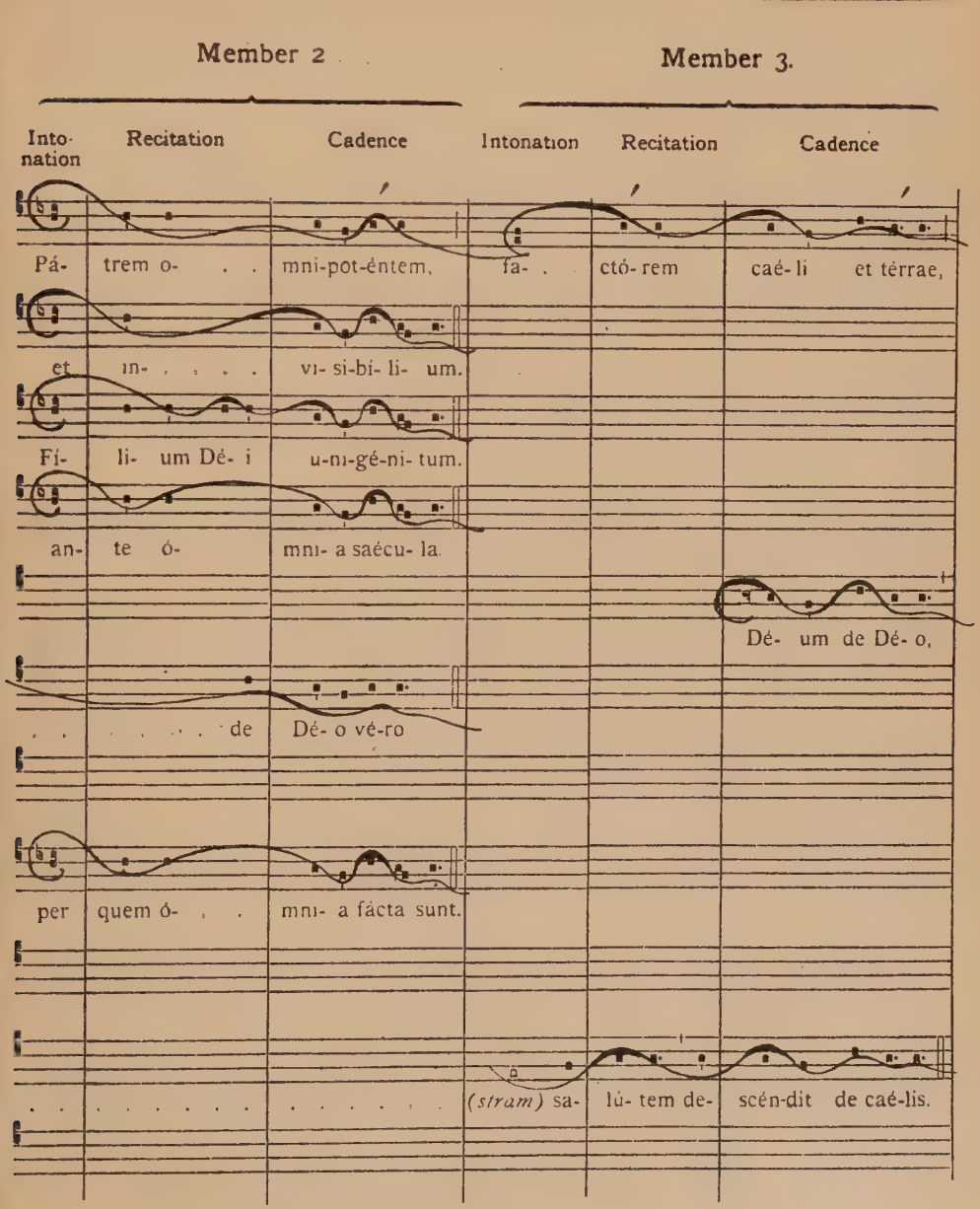
Plan of Credo I.

Sing each of these three members. You will notice that between the first and second member there is a long skip *Mi* to *La*. To bind together these two members, a little connecting incise is introduced.

Connecting Incise.

Here we have the whole plan of the Credo. The great lines of this melody could be represented by a diagram as follows, showing the three layers, or stories, on which the melody moves from beginning to end.

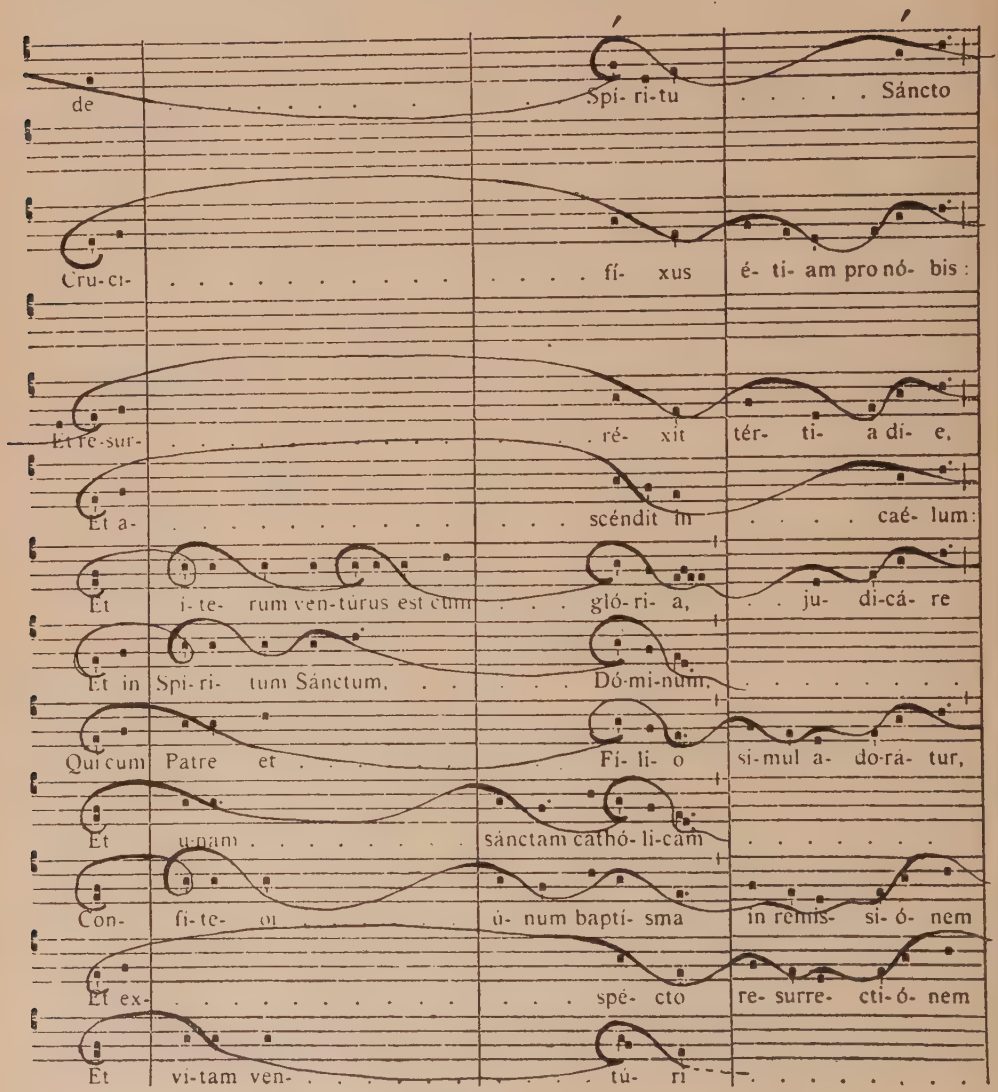
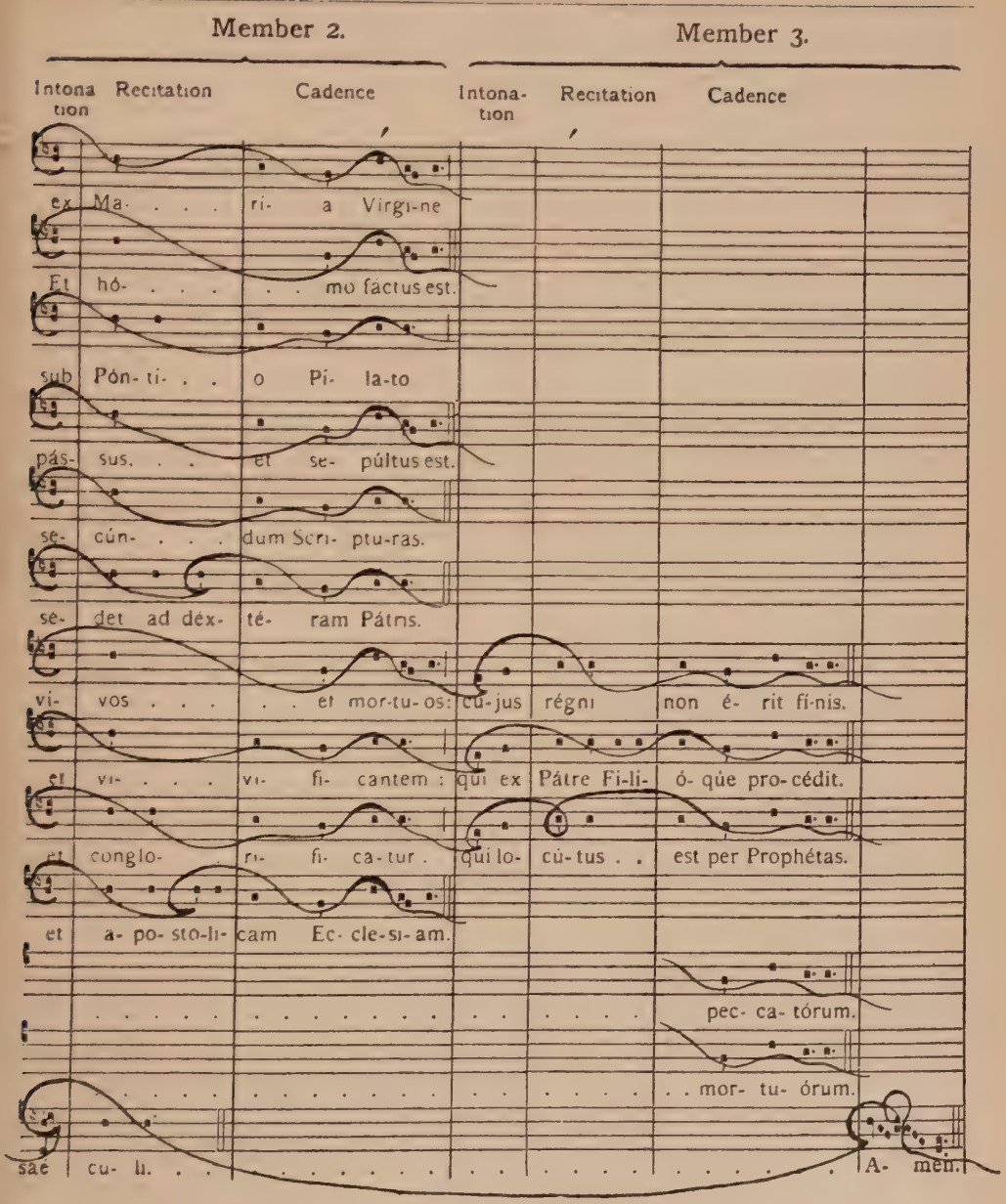


With this general picture in our minds, we can begin to study the words of the Credo and fit them to these musical formulae. There is a good deal of flexibility in the arrangement of the connecting incises in particular, but the great lines of the three members with their intonations, reciting tones, and cadences, remain solid throughout the whole composition.


Member I.
Connecting Incise.
Intonation
Recitation
Cadence
Cre- do
in ú-num Dé- um,
-si- bi- li- um . . . . . ómni- um,
Et in u- num . . . . . Dó- mi- num . . Jé- sum Chri- stum
Et ex . . . . . Pá- tre . . . . . ná- tum
lú- men de lú- mi- ne, . . Dé- um vé- rum
Gé- ni- tum, non . . . . . fá- ctum,
consub-stan- ti- . . . . . á- lem . . . . . Pá- tri
Qui pro- pter nos . . . . . hó- mi- nes,
et pro- pter . . . . . nó- stram . . . . . .
Et in- car- . . . . . ná- tus est


Member 2.
Member 3.
Intonation
Recitation
Cadence
Intonation
Recitation
Cadence
Pá- trem o- mni-pot-éntem, fa- ctó-rem caé-li et térrae,
et in- vi-si-bi-li- um.
Fí- li- um Dé- i u-ni-gé-ni- tum.
an- te ó- mni- a saécu- la
Dé- um de Dé- o,
de Dé- o vé-ro
per quem ó- mni- a fácta sunt.
(stram) sa- lú- tem de- scén-dit de caé-lis.

Member 1. Connecting Incise.

Intonation Recitation Cadence

Member 2.
Member 3.
Intona tion
Recitation
Cadence
Intona- tion
Recitation
Cadence
ex Ma- . . . rí- a Virgi-ne
Et hó- . . . . . mo factus est.
sub Pón- ti- . . o Pi- la-to
pás- sus. . . et se- púltus est.
se- cún- . . . dum Scri- ptu-ras.
se- det ad dex- té- ram Pátris.
vi- vos . . . . . et mor-tu- os: cu-jus régni non é- rit fi-nis.
et vi- . . . vi- fi- cantem : qui ex Pátre Fi-li- ó- que pro-cédit.
et conglo- . ri- fi- ca-tur . qui lo- cú-tus . . est per Prophétas.
et a- po- sto-li- cam Ec- cle-si- am.
. . . . . pec- ca- tórum.
. . . . . . mor- tu- órum.
sae cu- li. . . . . A- men.

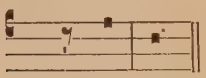
Study *Member 1* from beginning to end. Study *Member 2* from beginning to end. Study *Member 3* from beginning to end. Then sing the top line across the two pages, the second line, etc. When this preparation has been well made, turn to the Kyriale, Page 57, and sing the *Credo* as it is written in the books.

Latin words and phrases.

The relation of accent and ictus, continued.

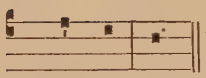
The relation of the accents and the ictus, in their constant interplay, is so delicate and sensitive that the least change in a cadence will often effect this relationship fundamentally throughout the phrase.

Let us see what happens, for instance, when we have a spondaic cadence and add to the accented syllable an extra pulsation.

A

Dé- us.

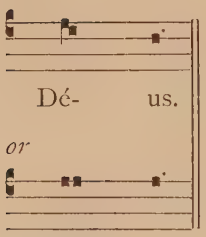
Natural Spondee : Ictus and Accent } alternate.

B



Dó-mi- nus.

Dactyl : Ictus and Accent } fall together.

C

Dé- us.

or

Dé- us.

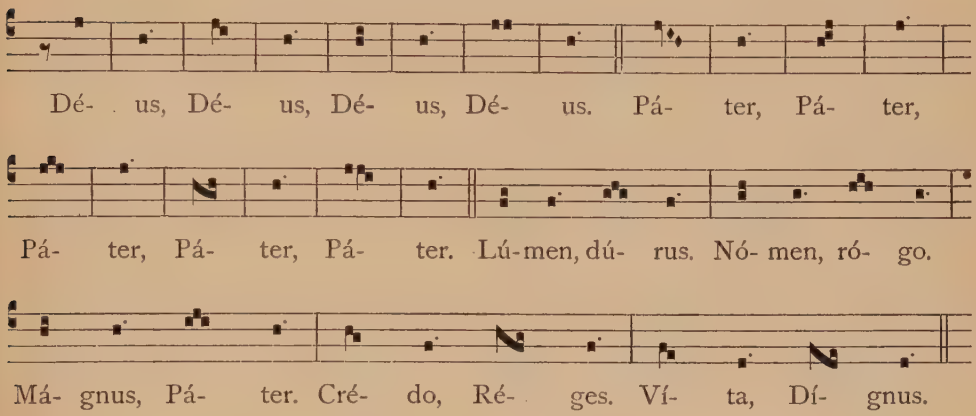
Dactylized Spondee :

(extra pulsation on accented syllable.)

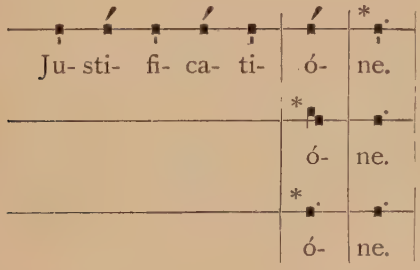
Ictus and Accent } fall together.

By adding that extra pulsation to the accent of the word *Déus* we give the word *Déus* the same musical cadence as the word *Dóminus.* The word thus treated is called a *dactylized spondee.*

Exercise 91.



When we dactylize the cadence of a spondaic word which has more than two syllables, what effect will it have upon the secondary accents and the secondary ictus?



Spondaic Cadence
Ictus and Accents alternate.

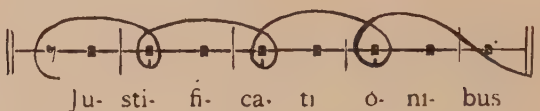
Dactylized Spondaic Cadence
(prolonged by extra note).

Dactylized Spondaic Cadence
(prolonged on same tone).

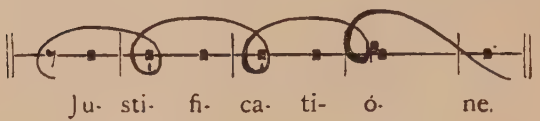
Once more the accents are counted back two by two syllables from the last accent (Place your accents). Once more the ictus will be counted back two by two, but this time we count (not from the final syllable) but from the *last neum* or the last prolonged note. Count back your ictus applying this principle. The result is that in a *dactylized spondee* our ictus and accents, instead of alternating, come together precisely as in a real dactyl.

---

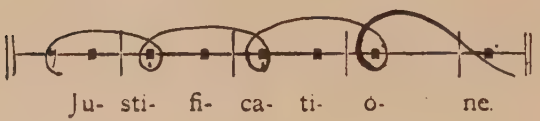
* Count back from this point for the ictus.



Dactylic Cadence.



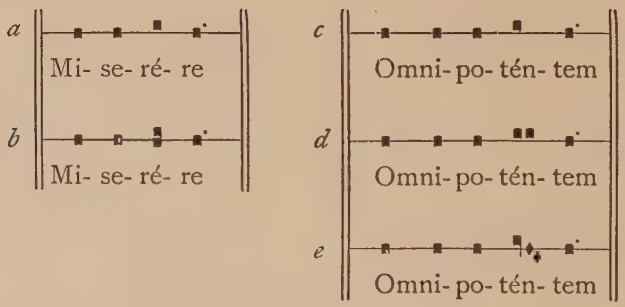
Dactylized Spondee

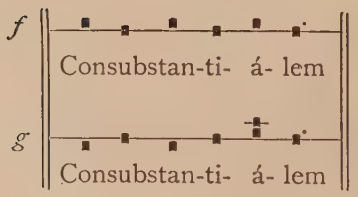


Dactylized Spondee.

In the following list of words mark first the accents and then the ictus. Then write a melody for each which will bring out the principle, or tonic accent of the word.

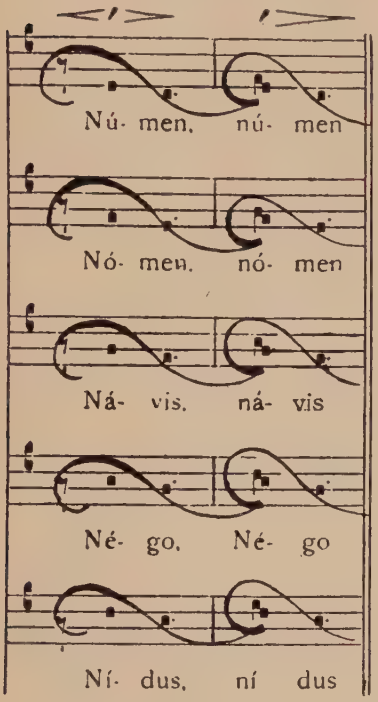
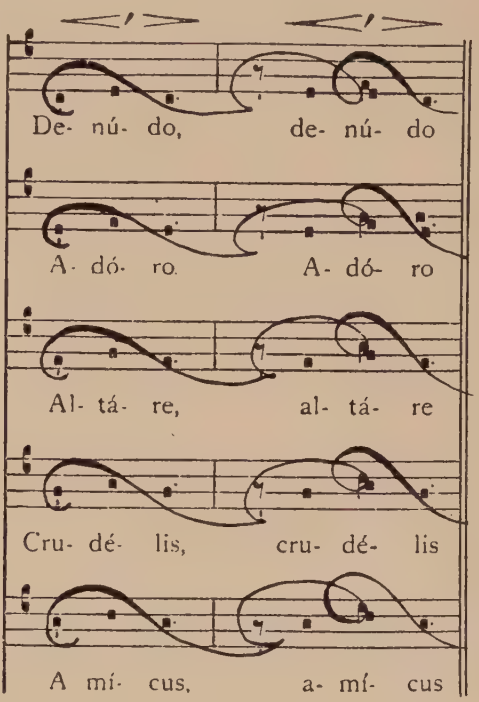
Exercise 92.

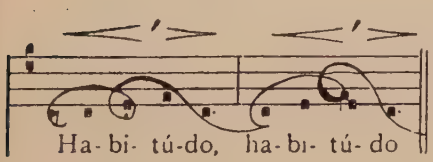




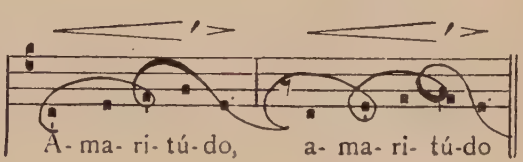
Exercise 93. *

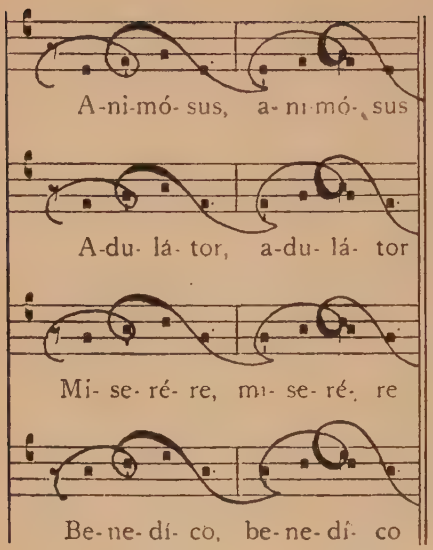
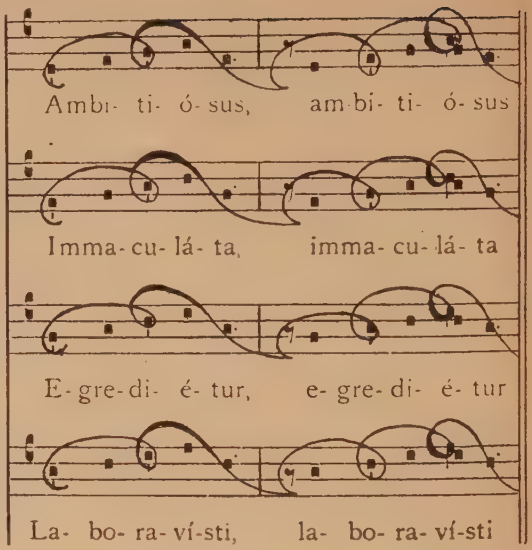
Spondees : Natural and Dactylized.

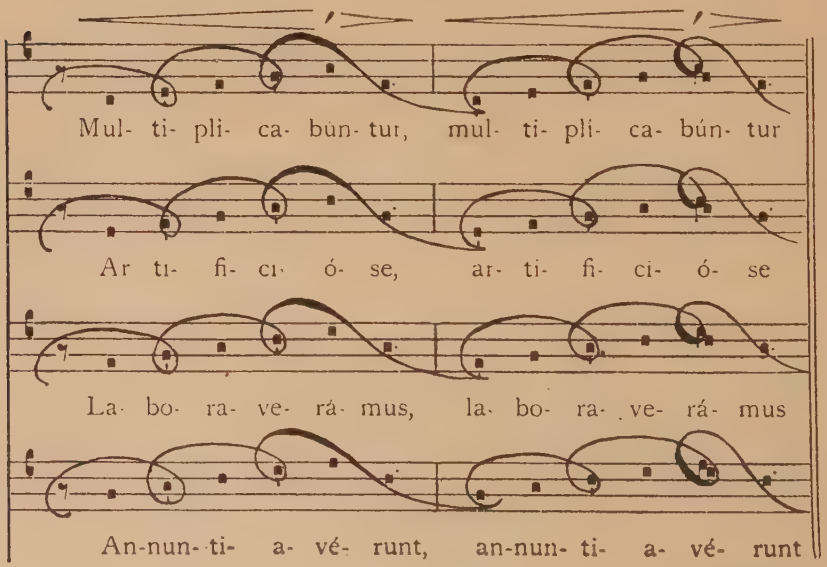
A. Two Syllables.

B. Three Syllables.

C Four Syllables



D Five Syllables.



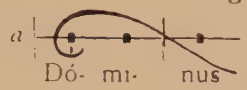
* By permission R. P. MOCQUEREAU. From *Nombre Musical Grégorien*, vol. 2.

and back.

and back.

E Six Syllables.

Mul- ti- pli- ca- bún- tur, mul- ti- pli- ca- bún- tur
Ar ti- fi- ci- ó- se, ar- ti- fi- ci- ó- se
La- bo- ra- ve- rá- mus, la- bo- ra- ve- rá- mus
An-nun- ti- a- vé- runt, an-nun- ti- a- vé- runt

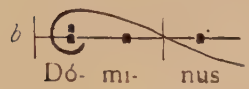
and back.

Thus we see that prolonging an accent turns a spondee into a dactyl. Now let us see what happens when we add an extra pulsation to a dactyl.

Length on Accent of Dactyl.

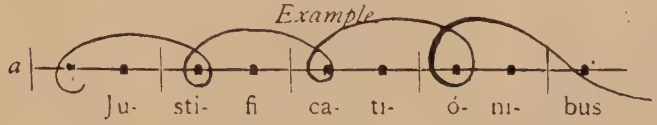


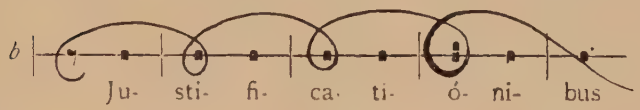
Dactyl. Accents and Ictus fall together.



Dactyl with extra note on accented syllable.
Accents and Ictus still fall together.
Result : a triplex group.

Example.

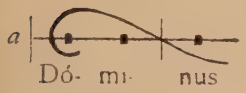




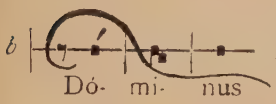
This lengthening of the accented syllable in a dactylic word does not effect the relation of ictus and accents because we count back our ictus, two by two, from the neum that lengthens the tonic accent.

Let us now add a note to the syllable *between the accent and the final syllable* in the word *Dóminus.*

Length on Syllable after Accent in Dactyl.

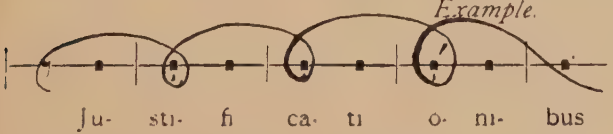


Dactyl : Accents and Ictus fall together.



Dactyl with extra note on syllable after accent.
Accents and ictus are separated throughout, as in a spondaic word.

Example.



Natural relation of Ictus and Accents in a Dactylic word.

Relation altered by length on syllable after the accent.

Once more we have the relation between ictus and accent changed throughout the entire word.

Rule : To find *secondary accents:* Count back two by two syllables measuring from the last accent.

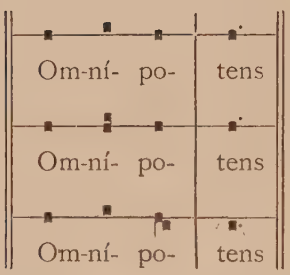
To find *ictus:* Count back two by two syllables from

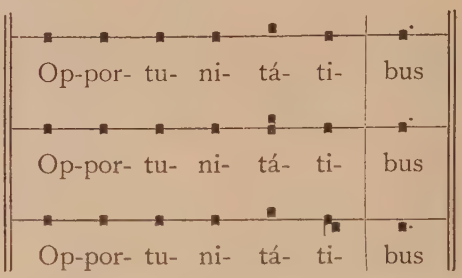
a) the last ictus, or from

b) the neum that lengthens a syllable.

Exercise 94.

Home Work.





Mark the ictus and the accents in each of the above words. Then write a melody to bring out the tonic accent of each.

QUESTIONS.

1. Describe the Fourth Mode: its range, final and dominants. Write a brief melody in the Fourth Mode showing the influence of the ancient dominant. Then write a brief melody in which the modern dominant prevails.

2. Make a simple diagram of the melody of Credo I.

3. What do we mean by a *dactylized spondee?* When we dactylize a spondee, what effect does it have upon the natural relation of ictus and accents?

4. In what way is the natural relation of ictus and accents affected in *dactylic words :*

a) When we add an extra pulsation to the accented syllable?

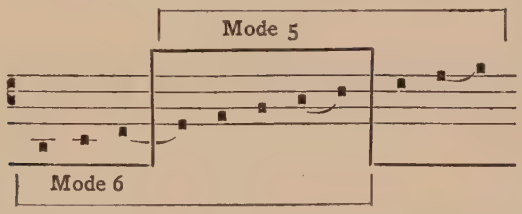
b) When we add an extra pulsation to the syllable *after* the accent and before the final?

CHAPTER XIII.

THE MODES.

We have studied the two modes based on *Ré* (2) and the two modes based on *Mi* (3). We will now study the two modes based on *Fa* (4).

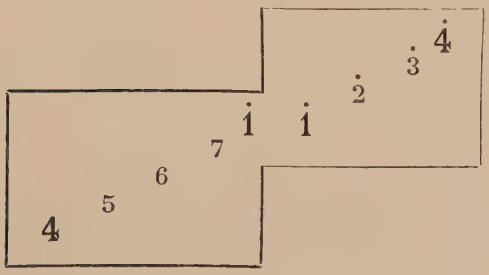
The Fifth and Sixth Modes.



The eleven notes based on *Fa* consist of a central fifth common to both modes (4 5 6 7 $\overset{\frown}{\dot{1}}$). The *Fifth Mode* takes in the central fifth with the notes above; the *Sixth Mode*, the central fifth with the notes below.

The dominants of the two modes are regular; that is to say: the dominant of the *Fifth Mode* is a fifth above the tonic, (Tonic: 4, dominant: $\dot{1}$). The dominant of the *Sixth Mode* is a third above the tonic, (Tonic: 4, Dominant: 6).

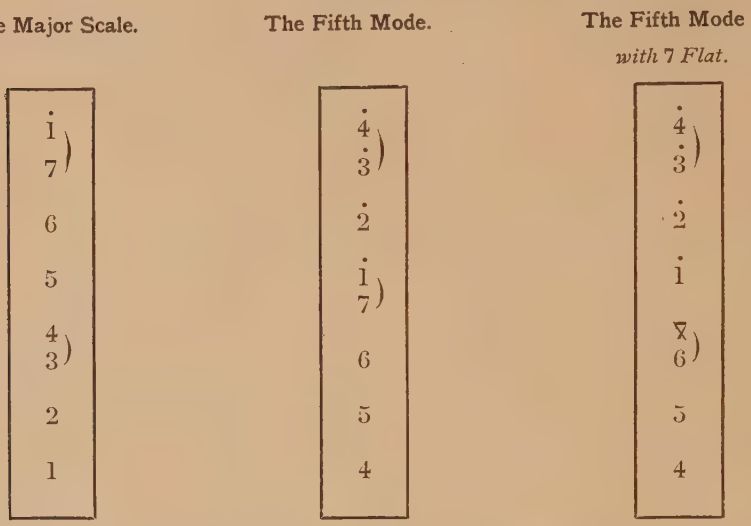
The Fifth Mode.



Sing from the diagram : | 4 5 6 7 i. | i 7 6 5 4. | 4 5 6 7 i. | i 2 3 4 3 2 i. |

Question : Which part of the Fifth Mode resembles the Major scale? Where is there a difference between the two?

Diagram.



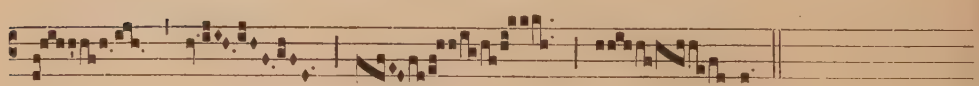
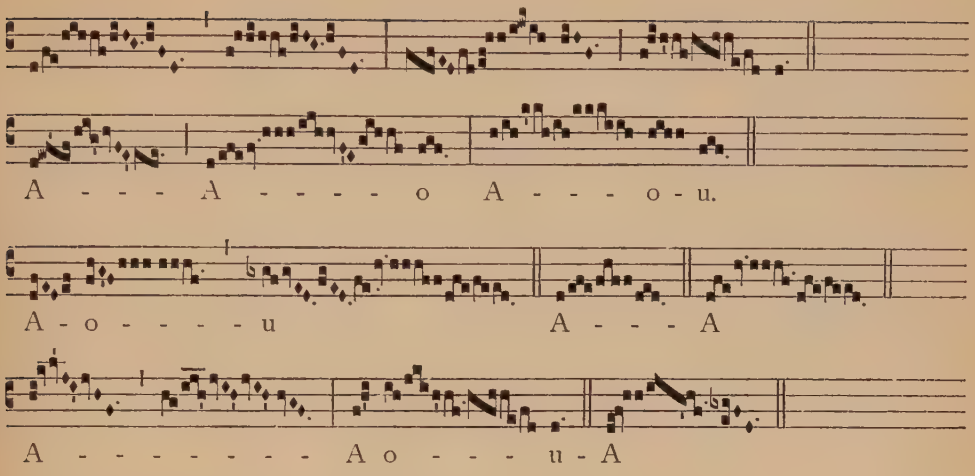
Build a major scale beginning on 4. Build a *Fifth Mode* scale beginning on 1, another beginning on 5, another beginning on 6.

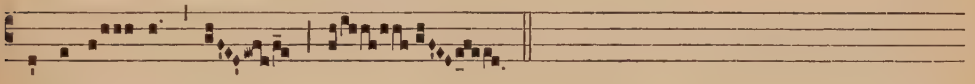
As we can see by the diagram, there is only one difference between the *Fifth Mode* and the Major scale, and even this difference disappears when the 7 is flatted. This flatted 7 is the only accidental permitted in the Gregorian melodies. It is found in melodies of every Mode, and when it occurs in melodies of the *Fifth Mode*, the intervals become identically those of the modern major scale.

Sing from the diagram : 4 5 6 ♭7 i 2 3 4 . 4 3 2 i ♭7 6 5 4 .

(4=1) 1 2 3 4 5 6 7 i . i 7 6 5 4 3 2 1 .

Typical Phrases. *Mode 5.*



Alleluia : Memento Domine David.

Compositions to be studied from the Kyriale.

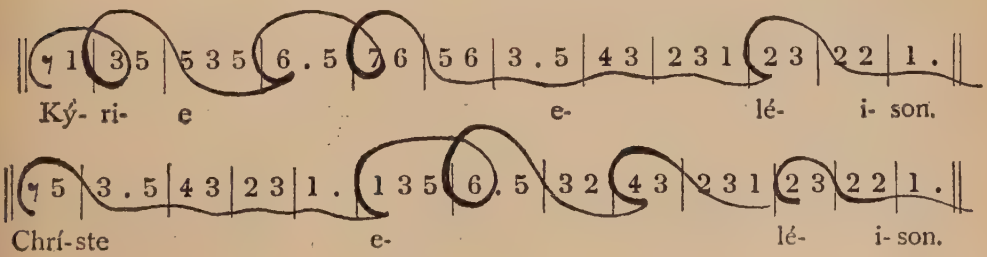
Page 54. Sánctus and Agnus Déi from Mass XVII.

Page 71. Kyrie altissime.

In reading these compositions, the children should visualize each member, incise by incise, before beginning to sing.

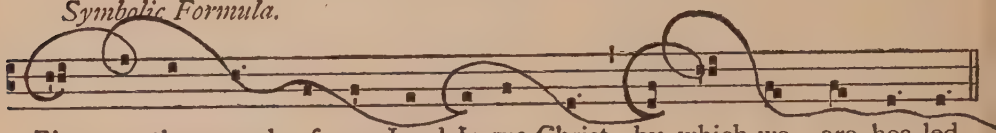
Question : In the Sánctus and Agnus Déi. Which words are treated as *Time words* and which, as *Rhythmic words?*

Preparatory Exercise for Kyrie, Page 71.



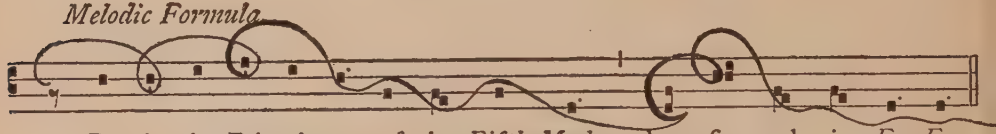
Mode 5.

Symbolic Formula.



Five are the wounds of our Lord Je-sus Christ, by which we are hea-led.

Melodic Formula.

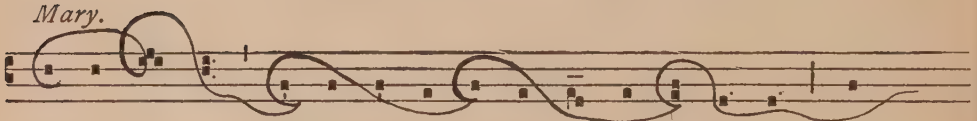


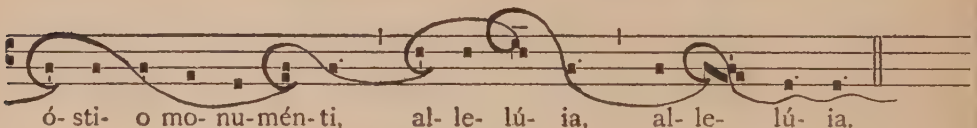
Do is the Dó-mi-nant of the *Fifth Mode,* whose fi- nal is *Fa, Fa.*

Lapis revolutus est.

Mode 5. — **Paschal Season.**

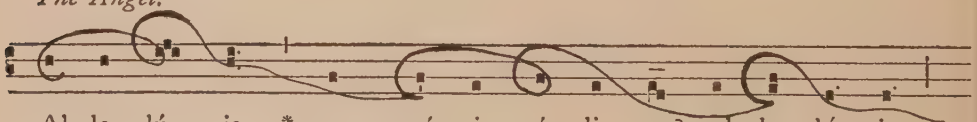
[Mary Magdalen before the Empty Tomb.]

Mary.

Al- le- lú- ia * lá- pis re- vo- lú- tus est, al- le- lú- ia : ab

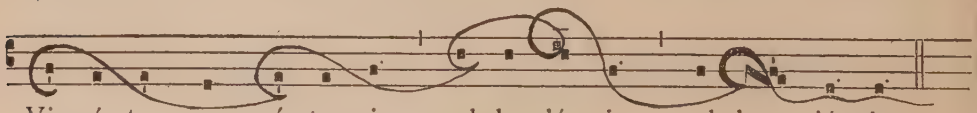


ó- sti- o mo- nu-mén-ti, al- le- lú- ia, al- le- lú- ia.

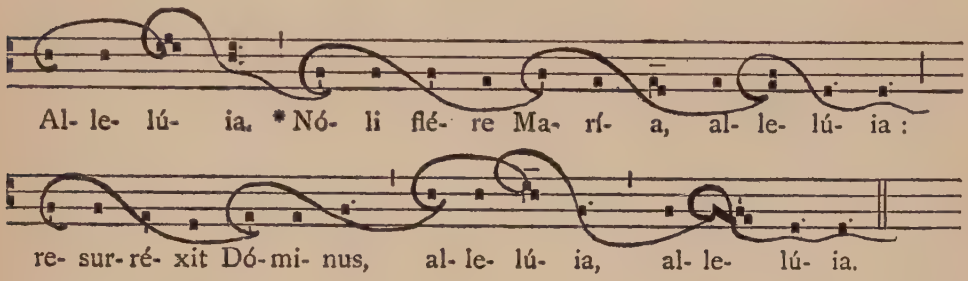
The Angel.



Al- le- lú- ia * quem quaé- ris, mú- li- er? al- le- lú- ia.



Vi- vén-tem cum mór-tu- is, al- le- lú- ia, al- le- lú- ia.

The Angel.

First Antiphon : *Mary Magdalen speaks :*

Alleluia! The rock has been rolled back, alleluia,
From the entrance to the tomb, alleluia, alleluia.

Second and Third Antiphons : *The Angel speaks :*

Alleluia! Whom dost thou seek, O woman, alleluia,
Are the living found among the dead?, alleluia, alleluia.

Alleluia! Weep not, O Mary; alleluia,
The Lord is risen, alleluia, alleluia.

LATIN WORDS.

Rhythmic Effect of Length added to a Syllable.

We know that the accents of a word and its ictus are two distinct things. The accent, like a flash of lightning, illumines and colors the word or the phrase. The ictus is the firm support of the rhythmic movement, something in our own minds which makes us feel the grouping of the notes and their relation to each other. We know that the accents are independant of the rhythmic movement, that is of the ictus. Sometimes accents and ictus will fall on the same syllable, at other times they will fall on alternate syllables. How are we to tell? It is important for us to know before beginning to sing, for if we are uncertain where to place our ictus, we will sing in a tentative way and without spirit.

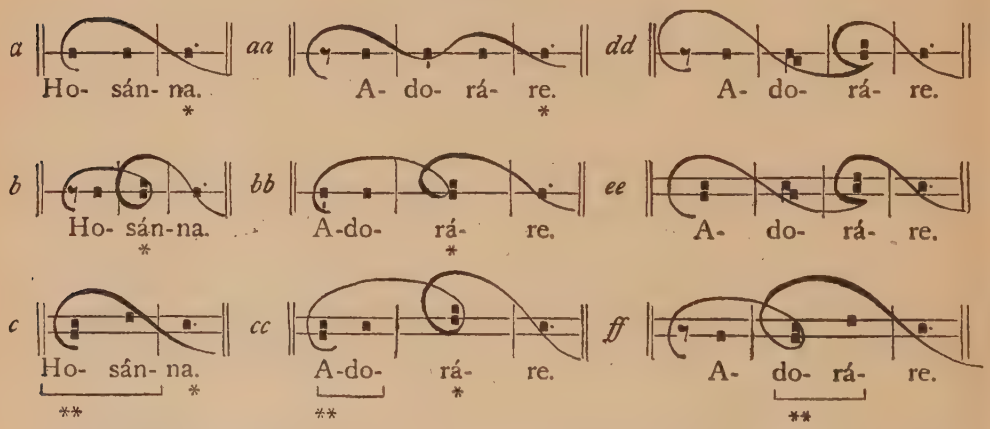
One general rule is already clear: *The end governs the movement of the whole word.* The last (tonic) accent governs the secondary accents. The last ictus governs the other ictus, all the way back. Consequently, where we have words with one note to a syllable, if the cadences be dactylic, all the accents and ictus will meet on the same syllables. If the cadences be spondaic, the accents and ictus will never meet.

There is another truth which is now clear: a composer could *change the relation of accents and ictus* at will by adding length (one or more pulsations) to certain syllables. The ancient composers took delight in the subtle changes in the relation of ictus and accents thus produced. Many of their most beautiful effects were based on their strong sense of the *end*, their anticipation of the cadence which cast its shadow before it over the entire word or the phrase. Sometimes they liked to hear the accents and ictus alternate, and then enjoyed the contrast of hearing the them fall together. All they had to do was to add length to a syllable in the cadence to produce these changes which so delighted them.

But it was not only in the end or cadence that they made these changes. Often they added length to syllables in the middle, indeed to whatever syllable they pleased. This length shifted the relation of ictus and accents on all syllables preceeding that length, and gave rhythmic combinations full of variety, of sublety and of charm.

Effect of Length.

Example.



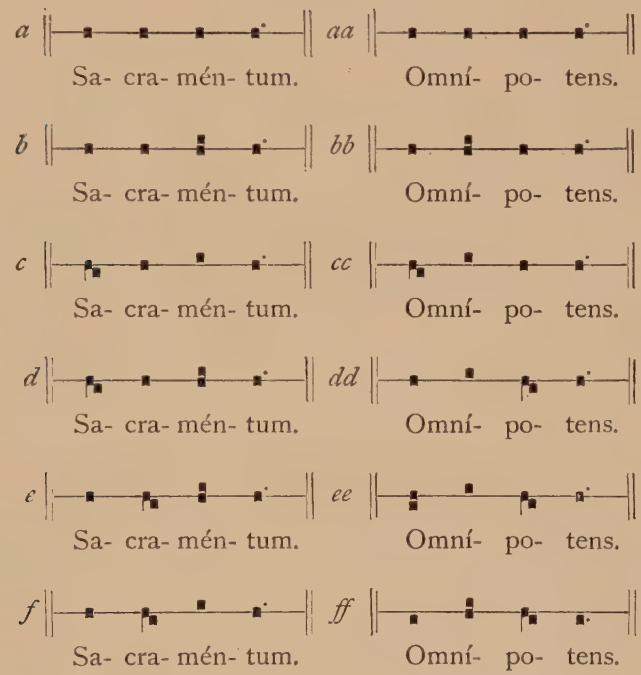
General Rule: *a*) Where there is one note to a syllable, we count the ictus from the last syllable of the word, backward, two by two syllables. *b*) When there is length (more than one pulsation to a syllable) we count backward, two by two syllables, from the place where that length appears. A neum, a dotted note, etc, are signs of length, therefore we measure from that neum.

---

* To find the ictus, count back from this point, 2 by 2 syllables.

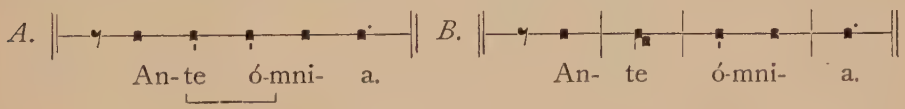
** *c, cc and ff*: In these examples we have a single punctum between two neums: hence a triplex group.

Exercise 95.



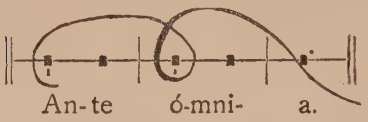
Place the accents and the ictus in each word. Then mark the chironomy.

Sometimes a difficult problem can be solved merely by adding length to a syllable. For example let us return to the words:

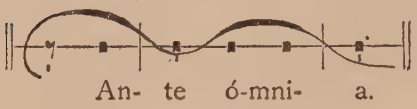


In *A*, the natural rhythm of these two words would bring an ictus on two consecutive syllables, and therefore we found it necessary for one or the other of these words to make a rythmic sacrifice. How easily the difficulty might have been solved had the composer of the melody added *length* to the last syllable of the word *ante*, as in *B*. The two ictus would be separated by this extra pulsation and each word could have kept its natural rhythm without the smallest sacrifice.

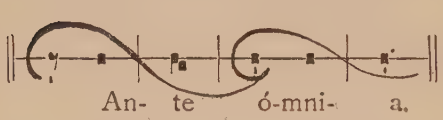
Thus we see at least three possible ways of combining words such as these :

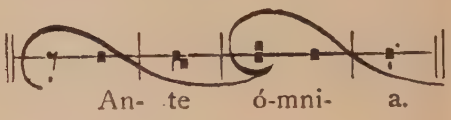
1. 

1. Ante *becomes Time word.*

2. 

2. Omnia *sacrifices ictus on first syllable.*

3. 

or 

3. *Length added to last syllable of* ante *restores to each word its original ictus.*

Exercise 96.

Home Work.

a. Vírgo vírginem. *b.* Exsúrge Dómine. *c.* Et in únum Dóminum.

Give each of the phrases of Exercise 96 at least three different rhythms.

RHYTHMIC GAME.

Battle of the Accents and the Ictus.

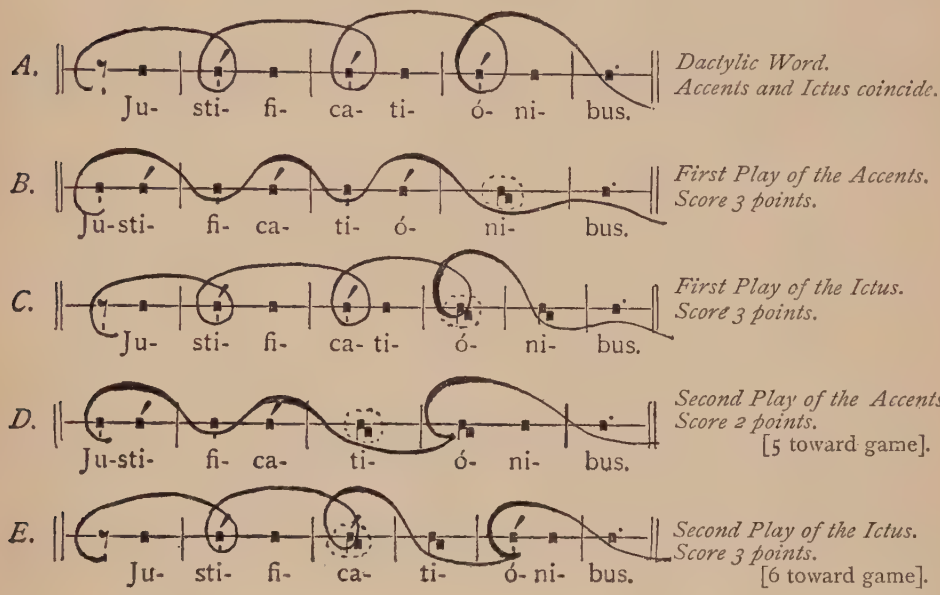
Divide the class; one half will represent the accents, the other half, the ictus. The object of the accents is to keep themselves light and free from the domination of the ictus. The ictus, on the contrary, are determined to place themselves on the same syllable as the accents and to crush them with weight.

The word about which the battle is to rage will be placed on the board by the teacher, with a square note over each syllable. The teacher will determine in advance the number of rounds which will make up the game, each side being given an equal number of plays. Thus the side that plays first will never play last. If the word on the board be spondaic, the accents are already free, hence the first play will belong to the ictus. If the word be dactylic, the accents will play first.

Each side will be armed with a large podatus or clivis made of cardboard, the neum of the accents being of a different color from that of the ictus. During the course of the game, each side is free to move his own neum where he pleases,

but is forbidden to change the position of the neum belonging to the adversary. Neither side may make the same play twice during the course of a game.

Model Game.


A.
Ju- sti- fi- ca- ti- ó- ni- bus.
Dactylic Word.
Accents and Ictus coincide.
B.
Ju-sti- fi- ca- ti- ó- ni- bus.
First Play of the Accents.
Score 3 points.
C.
Ju- sti- fi- ca- ti- ó- ni- bus.
First Play of the Ictus.
Score 3 points.
D.
Ju-sti- fi- ca- ti- ó- ni- bus.
Second Play of the Accents.
Score 2 points.
[5 toward game].
E.
Ju- sti- fi- ca- ti- ó- ni- bus.
Second Play of the Ictus.
Score 3 points.
[6 toward game].

This game will consist of two rounds.

The word is dactylic, hence the accents will play first.

In placing their neum, they will try, if possible, to free every accented syllable from the domination of the ictus which now control the entire word. By playing their neum of the syllable *ni*, they will separate the accents and ictus throughout. (*B*). The accents recite their word in triumph: three accents have been liberated: the accents score three points toward the game.

It is now the turn of the ictus: they may not move the neum placed by their adversaries on the syllable *ni*, but must find another way of re-establishing their domination. They place their neum on the syllable *o* and, once more crush all the accents (*C*). They recite their word in unisson with rhythmic gestures: three accents have been crushed, and they have scored three points toward the game.

The accents play for the second time. Their neum on the syllable *ni* no longer helps them, for since the adversary has lengthened the syllable *o* it will make no difference rhythmically whether *ni* be long or short. The accents

cannot find any play which will free all three accents, so they hasten to rescue what they can and move their neum from *ni* to *ti*, thus freeing the two accented syllables which lie before their adversary's neum. (*D*). They recite their word in unison, and score two points, making their score five in all.

The ictus play for the second time. They can now afford to move their neum from the syllable *o*, because the ictus and accents will fall together on that syllable in any event. They therefore move their neum to the syllable *ca*, and, by that play, bring every ictus on the same syllable as the accent throughout the entire word. (*E*) They recite their word and score three points, making their score six in all. They have won the game.

Words to use for the Battle of Accents and Ictus.

Magníficat. Saeculórum. Visibílium. Exsultatióne. Exsultatiónibus.

QUESTIONS.

1. Describe the Fifth Mode; its intervals, range, dominant and final.

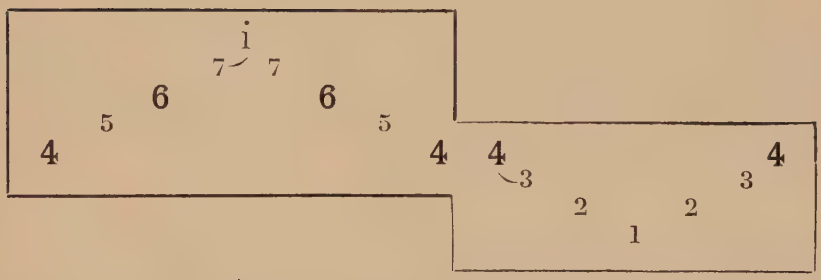
2. In what way does the Fifth Mode differ from the major scale? To turn a Fifth Mode melody into a major melody, what note would we alter, and how?

3. What is the effect of length added to a syllable? What is its effect when added to the accented syllable of a spondaic cadence? What is its effect when added to the syllable which follows the accent in a dactylic cadence? What is its effect when added to a syllable in the center of a word?

4. Give the general rule for finding the ictus under these various conditions?

CHAPTER XIV.

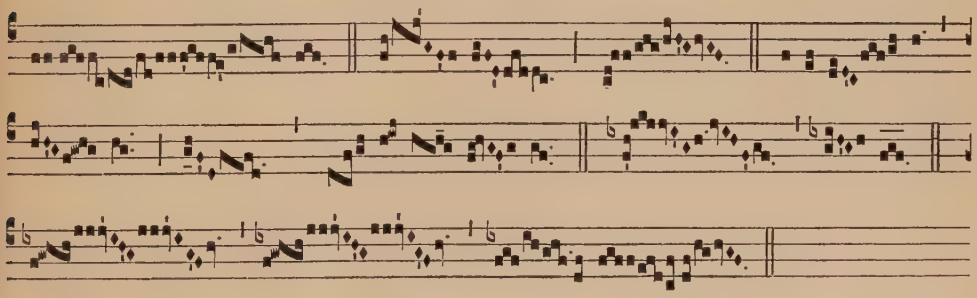
The Sixth Mode



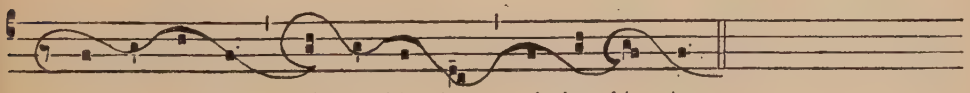
The Sixth Mode has the same final as the Fifth; it moves over the same central fifth (4 5 6 7 i), but, instead of the notes above that central fifth, it uses the notes below it.

Its dominant is regular; that is to say the dominant is a third above the tonic, (Tonic : 4, Dominant : 6). Thus the Fifth and Sixth Modes with their common tonic and their respective dominants, form the triad : 4 6 i . (See Diagram, Page 195).

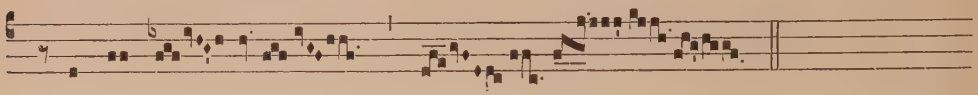
Typical Phrases. *Mode 6.*



Alleluia. Holy Saturday.

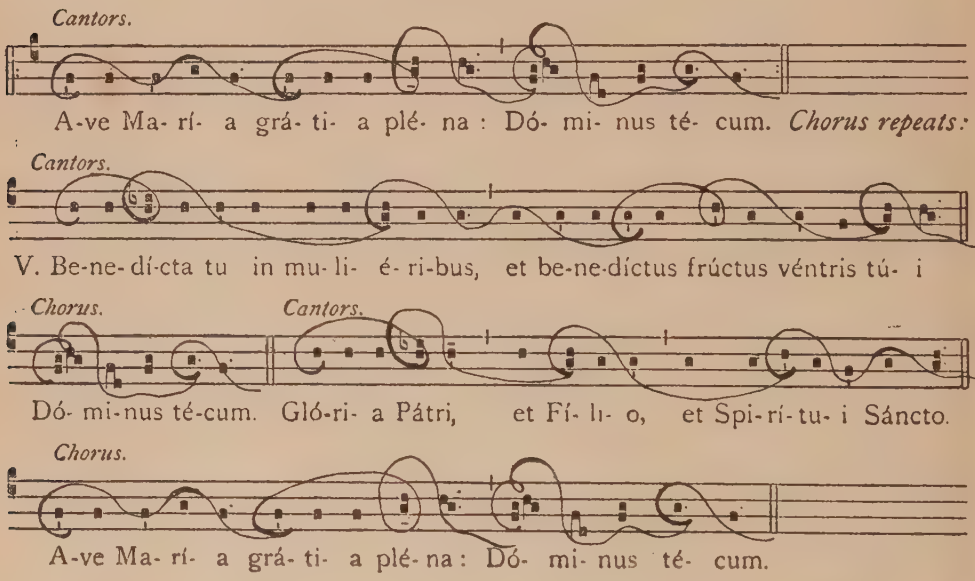


Al- le- lú- ia, al- le- lú- ia, al- le- lú- ia.

Alleluia: Domine in virtute.

Al-le- lú- ia. * *ij.*

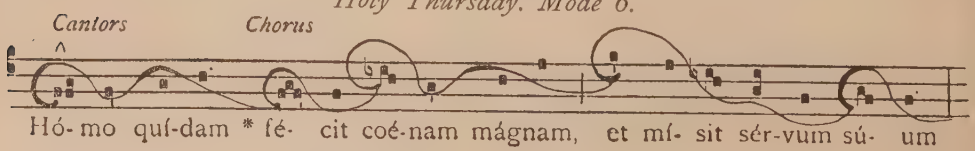
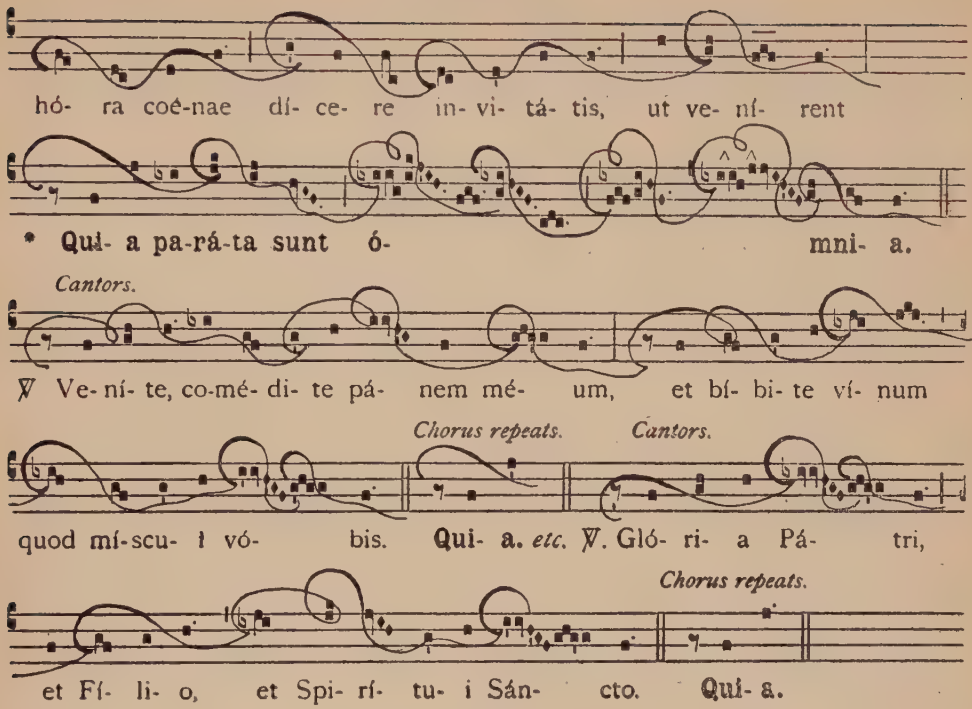
The Sixth Mode closely resembles the modern major scale, and indeed when the 7 is flatted, the intervals are identical. Hence we do not need many typical phrases to bring home to the ear the character of this mode. Instead of elaborating the typical phrases, we have included several brief compositions in the Sixth Mode, among which the teacher can make a selection according to the season and the needs of the children.

Ave Maria. *Mode 6.*


Cantors.
A-ve Ma- rí- a grá- ti- a plé- na : Dó- mi- nus té- cum. *Chorus repeats:*
Cantors.
V. Be-ne- dí-cta tu in mu- li- é- ri-bus, et be-ne-díctus frúctus véntris tú- i
Chorus.
Cantors.
Dó- mi-nus té-cum. Gló-ri- a Pátri, et Fí- li- o, et Spi-rí-tu- i Sáncto.
Chorus.
A-ve Ma- rí- a grá- ti- a plé- na : Dó- mi- nus té- cum.

Homo quidam.

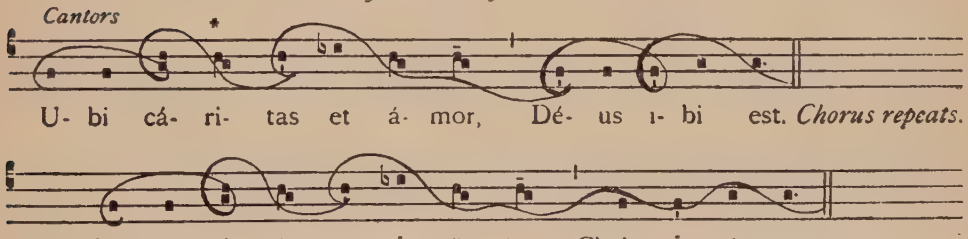
Holy Thursday. Mode 6.



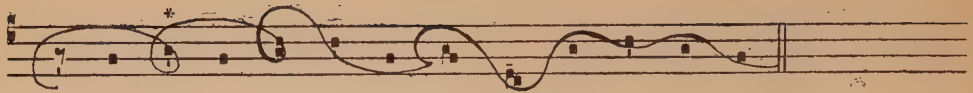
hó- ra coé-nae dí- ce- re in- vi- tá- tis, ut ve- ní- rent
* Qui- a pa-rá-ta sunt ó- mni- a.
Cantors.
℣ Ve- ní- te, co-mé- di- te pá- nem mé- um, et bí- bi- te ví- num
Chorus repeats. Cantors.
quod mí-scu- i vó- bis. Qui- a. etc. ℣. Gló- ri- a Pá- tri,
Chorus repeats.
et Fí- li- o, et Spi- rí- tu- i Sán- cto. Qui- a.

Ubi caritas et amor.

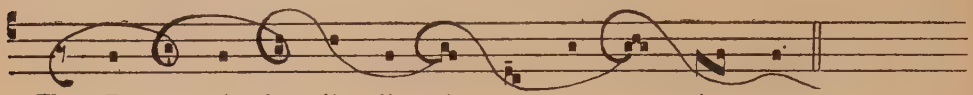
Holy Thursday. — Mode 6.

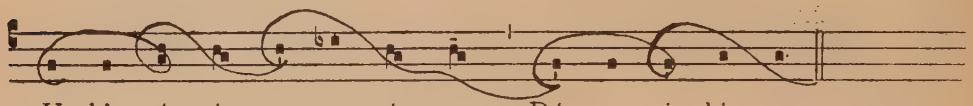

Cantors
U- bi cá- ri- tas et á- mor, Dé- us i- bi est. Chorus repeats.
℣. 1. Congre- gá- vit nos in ŭ- num Chrí- sti á- mor.
℣. 2. Ex-sul- té- mus, et in í- pso ju- cun-dé- mur.

* The rhythmic curves take the form of the melody rather than the words, because the words differ in the various verses, and adapt themselves to the melodic pattern. Nevertheless, the rendering will be lighter or softer according to the syllables.

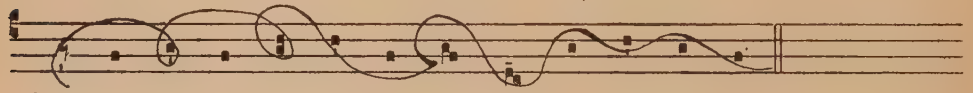


℣. 3. Ti- me- á- mus, et a- mé- mus Dé- um ví- vum.

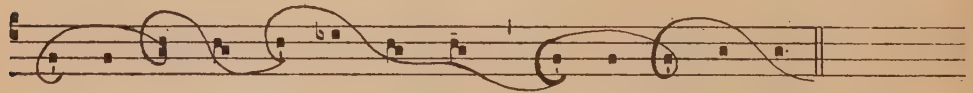


℣. 4. Et ex cór- de di- li- gá- mus nos sin- cé- ro

U- bi cá- ri- tas et á- mor, Dé- us i- bi est.

℣. 5. Si- mul er- go cum in ú- num congre- gá- mur :
℣. 6. Ne nos mén- te di- vi- dé- mur, ca- ve- á- mus.

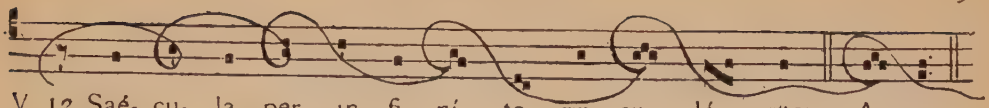


℣. 7. Cés- sent júr- gi- a ma- lí- gna, cés- sent lí- tes

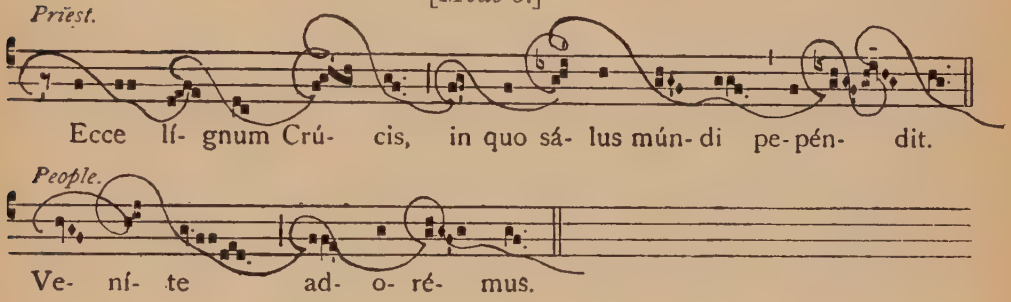
℣. 8. Et in mé- di- o nó-stri sit Chrí- stus Dé- us.

U- bi cá- ri- tas et a- mor, Dé- us i- bi est.

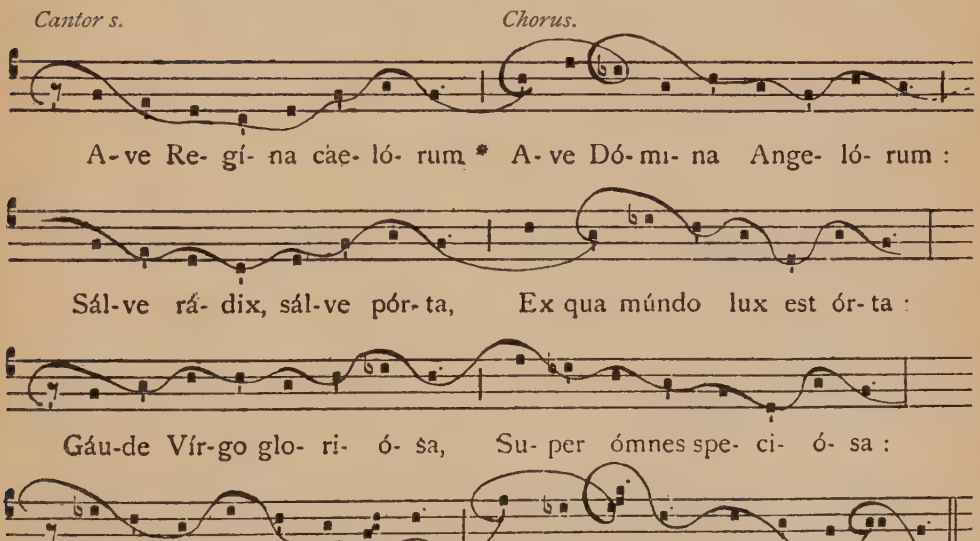
℣. 9. Si- mul quo- que cum be- á- tis vi- de- a- mus
℣. 10. Gló- ri- án- ter vúl- tum tú- um Chrí- ste Dé- us :

℣. 11. Gáu- di- um quod est imménsum, at-que pró- bum.



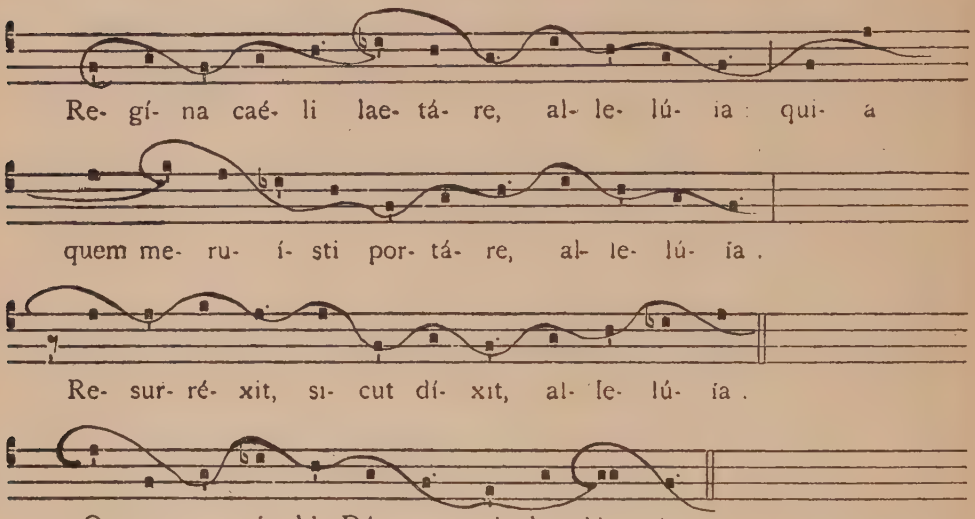
Good Friday. The uncovering of the Cross.

[*Mode 6.*]

Ave Regina caelorum.

[Antiphon. — *Mode 6.*]

Cantor s.
Chorus.
A- ve Re- gí- na cae- ló- rum * A- ve Dó- mi- na Ange- ló- rum :
Sál- ve rá- dix, sál- ve pór- ta, Ex qua múndo lux est ór- ta :
Gáu- de Vír- go glo- ri- ó- sa, Su- per ómnes spe- ci- ó- sa :
Vá- le, o val- de de- có- ra, Et pro nó- bis Chrí- stum ex- ó- ra.

Regina caeli laetare.

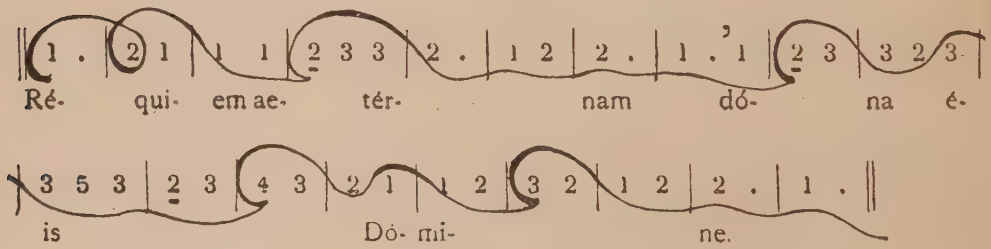
[Antiphon, Easter. — *Mode 6.*]


Re- gí- na caé- li lae- tá- re, al- le- lú- ia : qui- a
quem me- ru- í- sti por- tá- re, al- le- lú- ía .
Re- sur- ré- xit, si- cut dí- xit, al- le- lú- ía .
O- ra pro nó- bis Dé- um, al- le- lú- ia.

Compositions to be studied from the Kyriale.

Page 55. *Kyrie (Mode 6); Mass XVII.*
Page 128. *Gloria Patri (Mode 6).*
Page 130, 131, and 132 : *Alleluia (Mode 6).*
Page 94. *Introit : Réquiem aetérnam, and Kyrie, Missa pro defúnctis.*

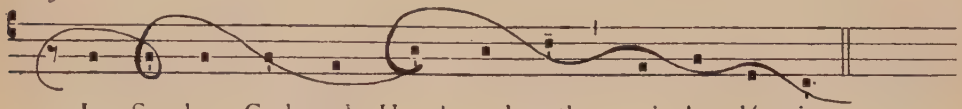
Preparatory Exercise for the Introit « Requiem aeternam ».

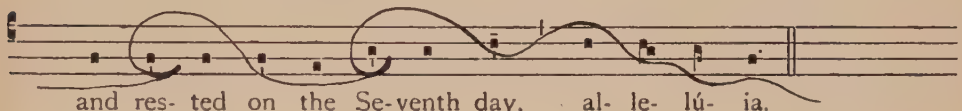


Notice how carefully the composer has arranged the syllables so that they may rest lightly on a note without ictus, so as to obtain an ethereal smoothness in the words and melody of this prayer.

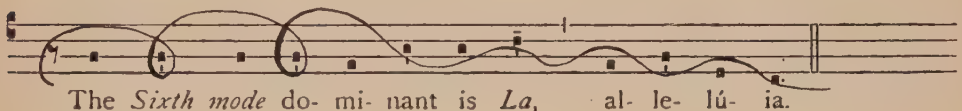
Mode 6.

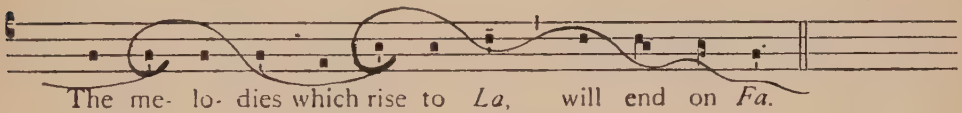
Symbolic Formula.





Melodic Formula.





Latin Phrases.

a) *With each word rhythmically treated.*
b) *With all the syllables treated as though they formed one long word.*

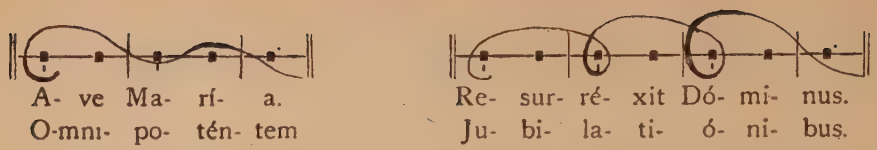
We know that, in a phrase, we may give each word its natural rhythm.

Example.

Spondaic cadence.

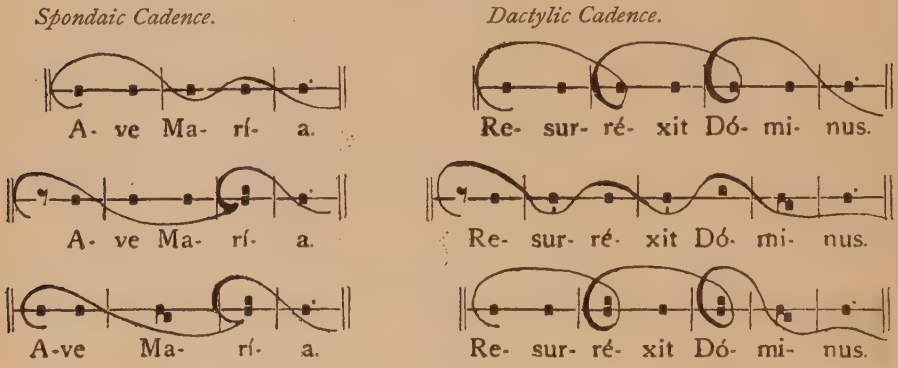
Dactylic cadence.

Or else we may treat the syllables of all the words in the sentence as though they formed *one long word*, and, in this case, we find the place of the ictus by counting back (two by two syllables) from the last ictus which is always found on the final syllable of the phrase.



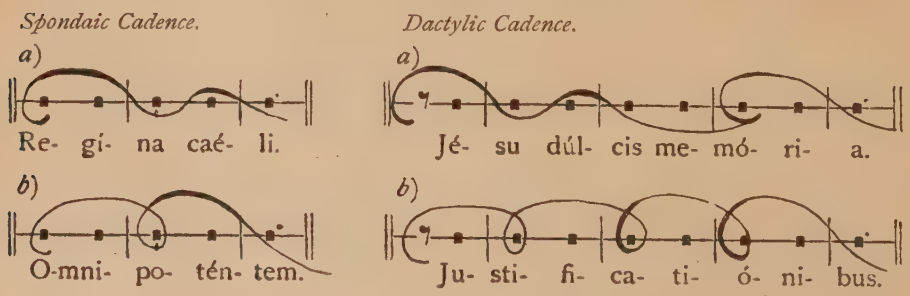
When all the syllables are treated like one long word, as above, we can easily imagine the rhythmic effect of adding length to the cadence, or indeed to any syllable in the phrase. It will shift the relation of the accents and the ictus in all the preceeding syllables, just as it would effect them in a single long word.

Example.


Spondaic Cadence.
Dactylic Cadence.
A- ve Ma- rí- a.
Re- sur- ré- xit Dó- mi- nus.
A- ve Ma- rí- a.
Re- sur- ré- xit Dó- mi- nus.
A-ve Ma- rí- a.
Re- sur- ré- xit Dó- mi- nus.

In these phrases it is easy to see how great a difference there will be between the two ways of rhythming a phrase. Yet sometimes it will happen that the same result will be obtained by either method, and we will have the same relation of ictus and accents whether we give each word its natural rhythm as in (*a*) or whether we count back two by two syllables from the end. (*b*)

Example.



Try both methods : a) Give each word its natural rhythm. *b*) Treat all the syllables like one long word, counting back two by two syllables to find the ictus. The result, in this case, will be the same. Often, however, the result of the two methods will be different. In that case, how are we to know which is best? Where there is doubt, we will usually find some indication in our books to guide us. Should no indication be given, it is usually safe to give each word its natural rhythm.

THE MELODY DOMINATES THE WORDS.

There are many cases where the melody itself determines its own rhythm, regardless of the words. For instance the melody, Page 36 of *Memento verbi tui ;* the melody, Page 38 of *Scit enim Páter* declares its own rhythm regardless of the words. We could not rhythm these phrases in any way but one. The fact that the words agree with the melody in these cases is an incident. On the other hand, the melody, Page 23 of *Ecce nomen Domini* rhythms itself, and, in this case, the words sacrifice their rhythm to conform to the demands of the music. Sometimes the important notes of the Mode (its dominant and tonic) attract the ictus even more powerfully than the final syllable of the words, and in this case, the words must sacrifice themselves to the requirements of the music.

Furthermore, the liturgical books contain a number of *fixed melodic types*, forms which never vary, which recur again and again, and to which are set words of different length, of varying arrangement of accent and ictus. Here, again, the music is supreme and the words must fit themselves to the melodic form. We will study these melodic types or formuli in a later volume of this series, but for the present it is enough for us to know that they exist, and that, because of them, our rules for the natural relation of ictus and accents will not apply in every case. Usually our books will give us sufficient indications to enable us to avoid mistakes in rhythm.

Example.

Fixed Melodic Type or Formula.

Possible Rhythms.

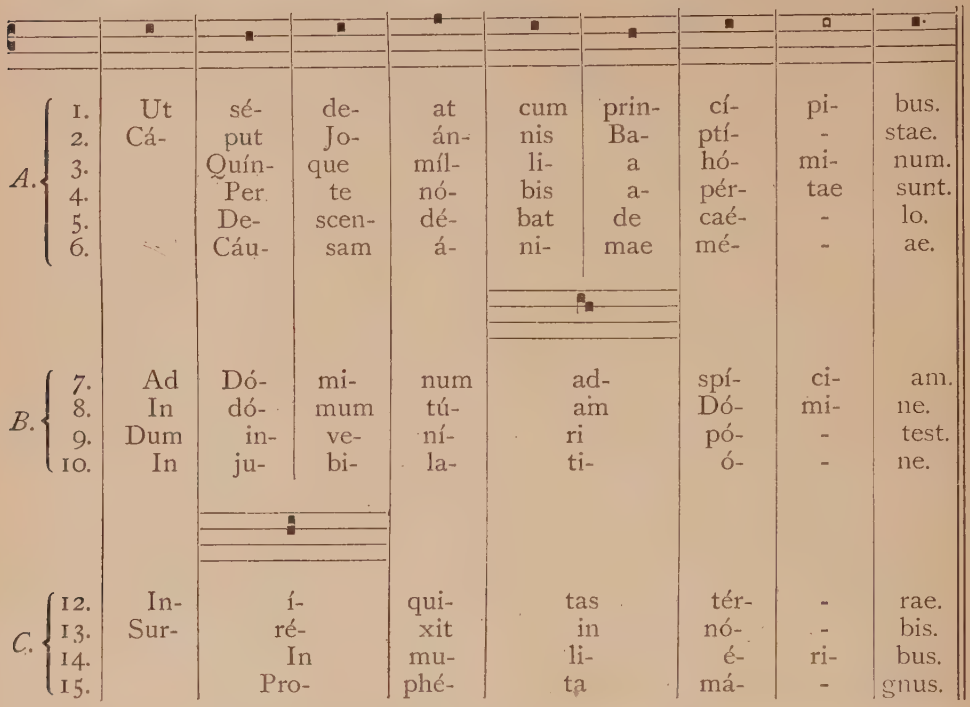
a ‖ 2 1 | 2 3 | 2 1 | 2 [2] | 2 . ‖

b ‖ ٩ 2 | 1 2 | 3 2 1 | 2 [2] | 2 . ‖

c ‖ ٩ 2 | 1 2 3 | 2 1 | 2 [2] | 2 . ‖

d ‖ 2 1 2 | 3 2 1 | 2 [2] | 2 . ‖

Here the melody itself gives us no indication of its rhythm. How are we to guess where to place our ictus? Perhaps the words will help us?


A.
1. Ut sé- de- at cum prin- cí- pi- bus.
2. Cá- put Jo- án- nis Ba- ptí- - stae.
3. Quín- que míl- li- a hó- mi- num.
4. Per te nó- bis a- pér- tae sunt.
5. De- scen- dé- bat de caé- - lo.
6. Cáu- sam á- ni- mae mé- - ae.
B.
7. Ad Dó- mi- num ad- spí- ci- am.
8. In dó- mum tú- am Dó- mi- ne.
9. Dum in- ve- ní- ri pó- - test.
10. In ju- bi- la- ti- ó- - ne.
C.
12. In- í- qui- tas tér- - rae.
13. Sur- ré- xit in nó- - bis.
14. In mu- li- é- ri- bus.
15. Pro- phé- ta má- - gnus.

Division A. Try to rhythm each line according to the rhythm of the individual words. The result will be almost as many rhythms as there are phrases. Try to rhythm each line like one long word, counting back the ictus two by two syllables from the end. This system will give us one result for the dactylic lines and another for the spondaic lines. We cannot feel satisfied with the result of either system.

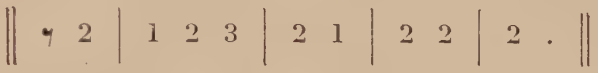
Division B. Here we have the same melody as in *A*, but the phrases have one syllable less than in *Division A*. Since the melody is the same, two notes will have been placed on one syllable, or, in other words, the syllables in *Division A* represented by two punctums will have become in *Division B* a duplex neum. Which two? The answer will determine at least one ictus in that melody.

Division C. Here we have phrases set to the same melody, yet containing one syllable less than in *Division B*, two less than in *Division A*. A duplex neum

will take the place of the two punctums of *Division B.* Which two punctums have been combined into one neum? The answer will determine the place of one more ictus, and will give us the key to the whole riddle. In this way, one phrase throws light on another when we are dealing with these fixed melodic types or formuli.

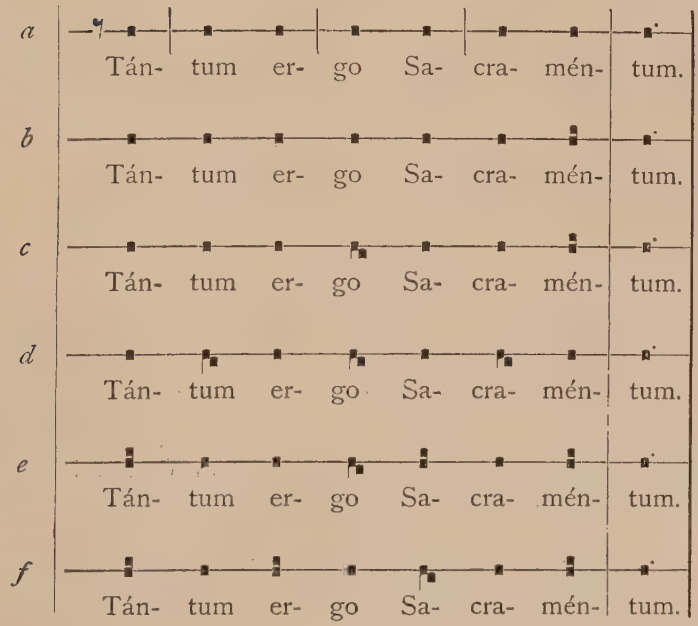
True Rhythm.

Dactylic version :



Spondaic version :

Exercise 97.


a
Tán- tum er- go Sa- cra- mén- tum.
b
Tán- tum er- go Sa- cra- mén- tum.
c
Tán- tum er- go Sa- cra- mén- tum.
d
Tán- tum er- go Sa- cra- mén- tum.
e
Tán- tum er- go Sa- cra- mén- tum.
f
Tán- tum er- go Sa- cra- mén- tum.

Mark the accents and the ictus in each phrase, treating them like one long word. Then write a melody to each. Mark the chironomy over your melody.

Exercise 98.

Kyriale, Page 102. *Requiéscat in páce.*

Kyriale, Page 103. *Kýrie eléison, Chríste eléison, Kýrie eléison.*

Kyriale, Page 106. *Exsultábunt Dómino óssa humiliáta.*

Mark the ictus in these phrases, applying the rules already given.

Game of ictus and accents.

Play the game of ictus and accents with the following phrases treating the syllables like one long word.

a) Genitóri genitóque. *b*) Jésu dúlcis memória.

HOME WORK.

Exercise 99.

Write a melody for the following words which will bring the accents and the ictus on alternate syllables. Write a second melody which will bring the accents and the ictus on the same syllables throughout.

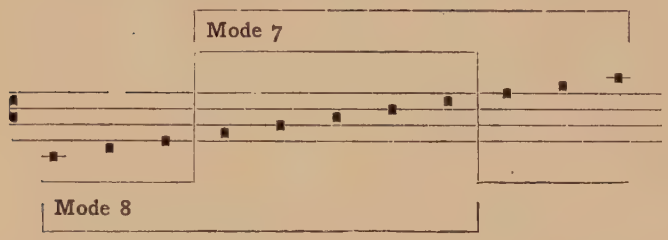
Stábat Máter dolorósa
Juxta Crúcem lacrimósa
Dum pendébat Fílius.

QUESTIONS.

1. Describe the Sixth Mode, its final, dominant, and range. How does it resemble the modern major scale?
2. What are the two methods by which we may find the position of the ictus in phrases?
3. What do we mean by a fixed melodic type or formula? How can we discover the rhythm of these types?

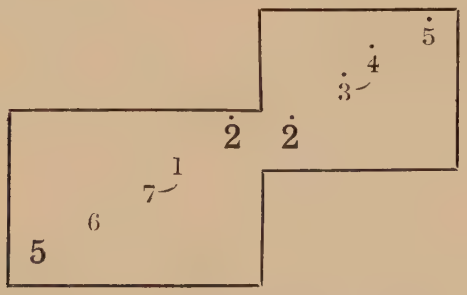
CHAPTER XV.

THE TWO MODES BASED ON SOL (5).

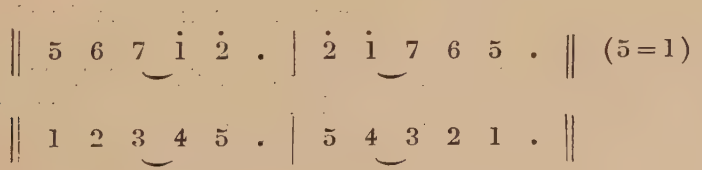


The eleven notes grouped about the final Sol (5) have been divided into two modes. *The Seventh Mode* takes in the central fifth (common to both modes) with the notes which lie above, whereas the *Eighth Mode* takes in the central fifth with the notes which lie below.

The Seventh Mode.



Sing from the diagram of the Seventh Mode as follows :



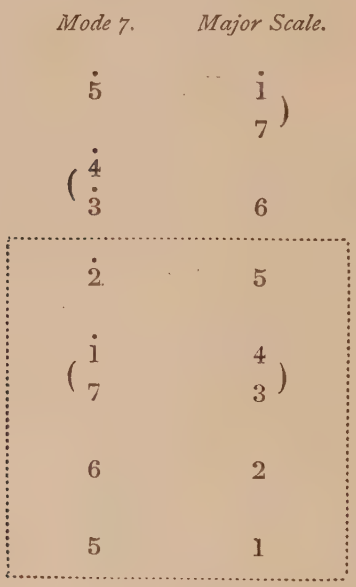
We see that the central fifth corresponds exactly to the first five notes of the modern major scale. Let us compare the upper notes of the two scales :

$$\| 5\ 6\ 7\ \dot{1}\ \dot{2}\ . \mid \dot{2}\ \dot{3}\ \dot{4}\ \dot{5}\ . \mid \dot{5}\ \dot{4}\ \dot{3}\ \dot{2}\ . \mid \dot{2}\ \dot{1}\ 7\ 6\ 5\ . \| \quad (5=1)$$

$$\| 1\ 2\ 3\ 4\ 5\ . \mid 5\ 6\ 7\ \dot{1}\ . \mid \dot{1}\ 7\ 6\ 5\ . \mid 5\ 4\ 3\ 2\ 1\ . \|$$

We see that the difference between the two, lies in the upper notes.

Diagram.



Home Work.

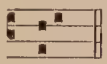
1. Build a major scale beginning on 5, placing it beside the diagram of the Seventh Mode.

2. Build a Seventh Mode scale beginning on 1, placing it beside the diagram of the major scale. Then build a Seventh Mode scale beginning on 4; another beginning on 6; being careful to keep the intervals exactly the same in relation to one another as in the model based on 5.

It is clear that the Seventh Mode (like all the others) depends not so much on where we begin to write it but rather on maintaining a certain fixed relation between the tones and the half-tones. We can bring about this relation by using the necessary sharps and flats, wherever we choose to write a seventh mode melody. The ancient composers used always to write their melodies at the point where they would not have to use any accidentals, but the singer transposed the melodies to the pitch which best suited his voice.

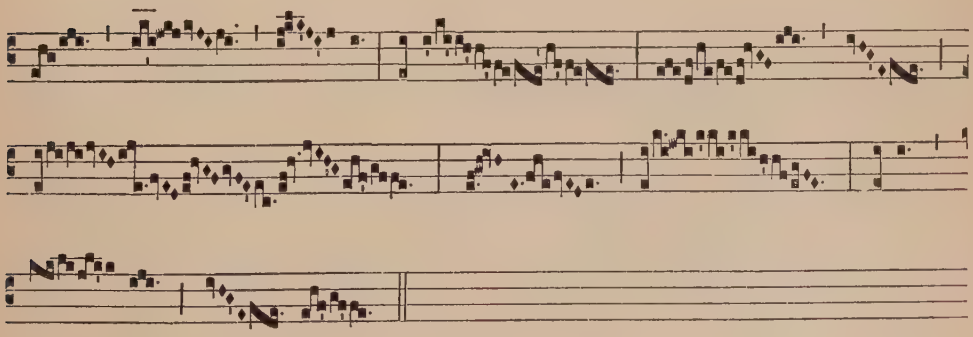
In Seventh Mode melodies we rarely meet a flatted *7*. In the few case where it occurs we have a complete impression of a modulation into the Eighth Mode

The Dominants : Modes 7 and 8.

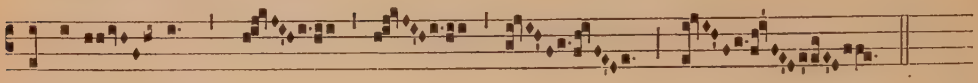
	Ancient Dominants.	*Modern Dominants.*
Tonic Modes 7, 8.	*Dominant 7 Mode.* *Ancient Dominant 8 Mode.*	 *Dominant 7 Mode.* *Modern Dominant 8 Mode.*

In the earliest melodies the dominants of the Seventh and Eighth Modes were regular, that is, they were found respectively a fifth and a third above the basic note. (*Seventh Mode* Tonic : 5, Dominant : 2. *Eighth Mode* Tonic : 5 Dominant : 7). The Dominant of the *Seventh Mode* has remained to this day on 2, one fifth above the tonic. But the *Eighth Mode* with its dominant on *7* went through the same adventures as the Third Mode. The dominant being sometimes *7* and sometimes *7* flat, proved too unstable, and gradually this dominant was drawn up from *7* to i. We still find traces of the ancient dominant in many eighth mode melodies but the modern dominant is now firmly established, having been fixed by the Church as the reciting tone of the psalms, as will be seen in the course of Chapter XVI.

Typical Phrases. *Mode 7.*

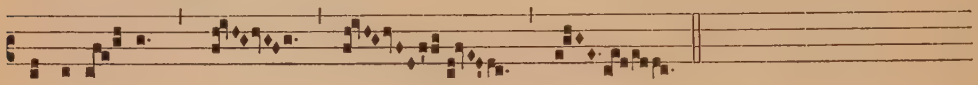


Alleluia : Magnus Dominus.

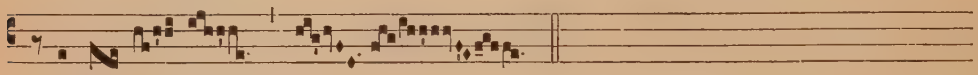


Allelú- ia. * *ij.*

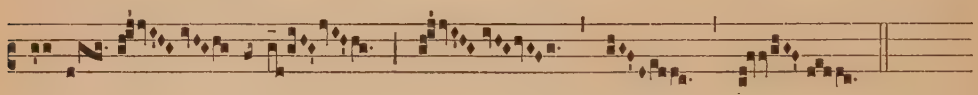
Alleluia : Confitebuntur.



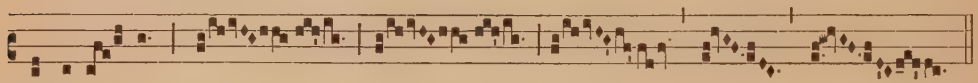
Allelú- ia. * *ij.*

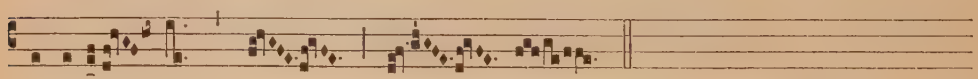
Alleluia : Adorabo.

Alle- lú- ia. * *ij.*

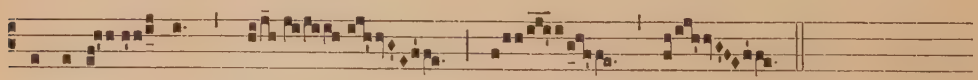
Alleluia : Exivi a Patre.



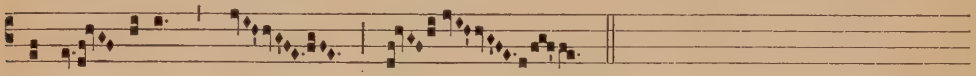
Alle- lú-ia.

Alleluia : De Profundis.

Allelú- ia.

Alleluia : In Die Resurrectionis.

Allelú- ia. * *ij.*

Alleluia : Quoniam Deus magnus.

Allelú- ia. * *ij.*

Alleluia : Quinque prudentes.



Alle- lú-ia. * *ij.*

Compositions to be studied from the Kyriale.

Page 3. *Asperges me.* (Mode 7) with psalm Page 1.

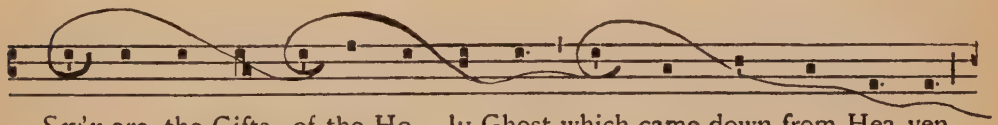
Page 21. *Kyrie Rex Genitor.* (The last three Kyries only are clearly in the Seventh Mode, the rest of the composition being in the Eighth.)

Page 31. *Gloria from Mass IX.*

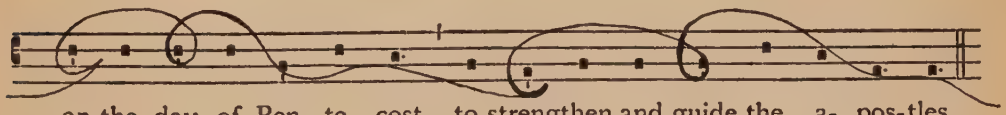
Page 116. *In paradisum.*

The Seventh Mode.

Symbolic Formula.

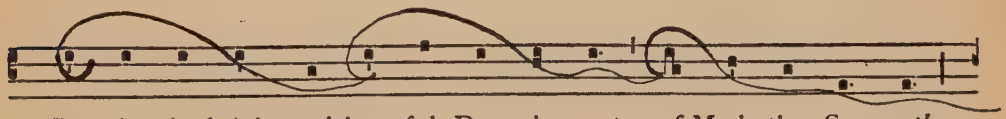


Sev'n are the Gifts of the Ho- ly Ghost which came down from Hea-ven

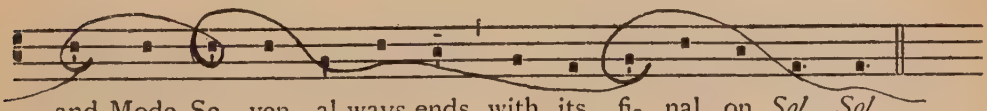


on the day of Pen- te- cost to strengthen and guide the a- pos-tles.

Melodic Formula.



Re is the bright and joy- ful Do- mi- nant of Mode the *Se- venth*;



and Mode Se- ven al-ways ends with its fi- nal on *Sol, Sol.*

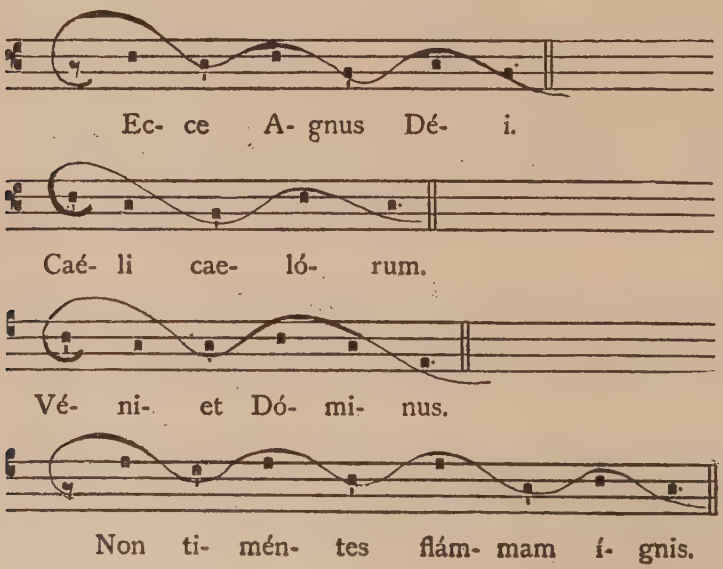
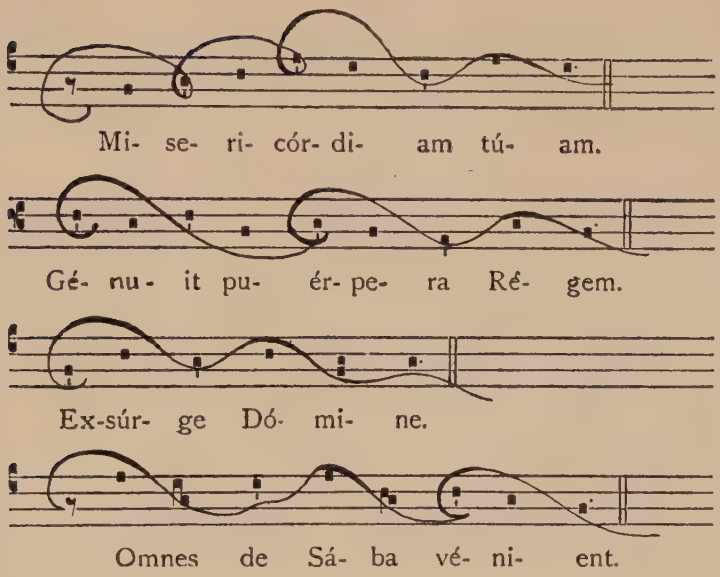
THE MELODIC ACCENT.

Its various forms when embodied in phrases.

We have already seen (Chapter I) that at the time when the Gregorian melodies were being composed the accent of a word or of a phrase was conveyed by a rising inflection of the speaking voice, rather than a stress, and that, in the melodies themselves, this rising inflection was embodied in definite intervals. This musical expression of the melodic accent took various forms the better to give expression to the feeling and thought of the text. So far, we have studied only one form of the melodic accent, but the others are equally interesting and their variety translates all the delicate shades of feeling contained in the prayer of the Church.

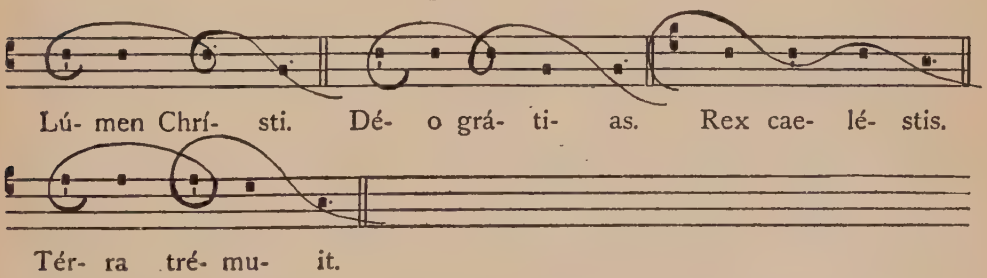
1. The simplest form, we have already seen: here every accented syllable is lifted on the high peak of the melody: higher than the note before the accent, higher than the note after the accent. We will call this: the *Tip-top accent.*

Sing these phrases with the utmost delicacy that the accent may float like a soap-bubble.

A. Tip-top Accents.

2. Sometimes, however, the accented syllable is higher than the note which *follows* it but is equal to the note which comes before. This form of the melodic accent is very common in passages which have the character of a recitative. We will call this the *Step-down accent.*

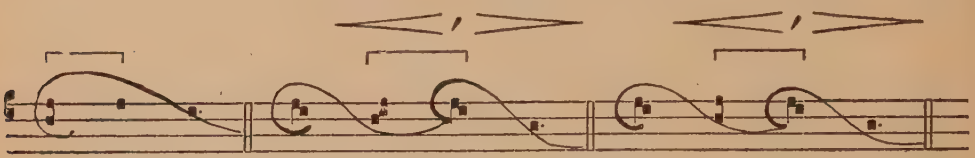
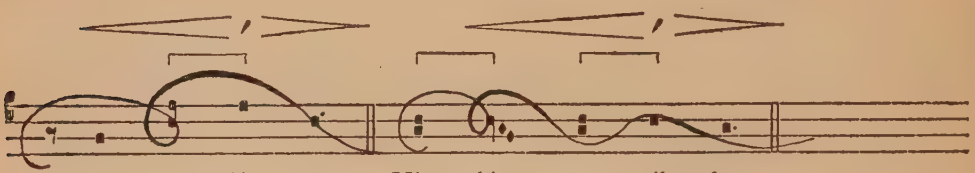
This accent should be brought out by singing the note following the step-down accent very softly like a breath.

B. Step-down Accents.



Kyriale Page 126. *Ad Benedictionem Pontificalem.* Find the step-down accents, and sing these phrases with great delicacy, bringing out the accents not by stressing the accented syllable, but by singing the syllable which follows the accent very softly.

3. There are other forms of the melodic accent which are closely related to the *Step-down.* The *Prepared Stepdown* is an accent wherein the preceeding syllable rises to the level of the accent so that the latter, instead of being a Tip-top accent, becomes a Step-down.

C. Prepared Step-down Accents.



Sing these examples with a slight crescendo on the syllable leading up to the accent, and with a very soft rendering of the syllable after the accent. Then transform, each *prepared stepdown* into a *tip-top accent.*

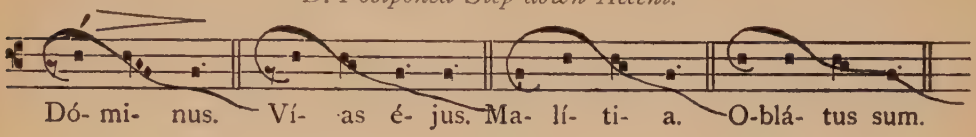
Exercise 100.

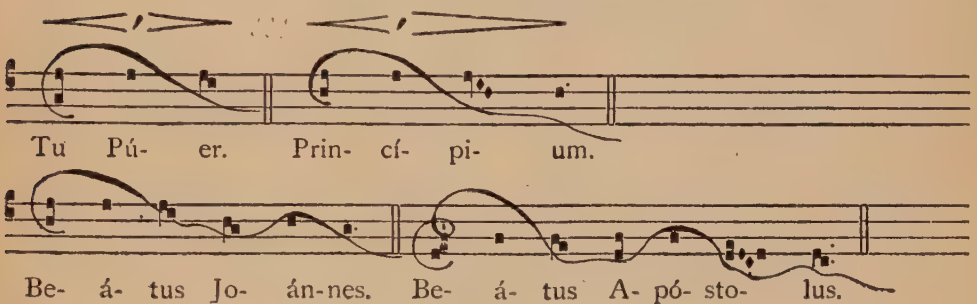
In the phrases given above, change the melody in such a way that all the *Tip-top Accents* will be turned into *Prepared Step-down Accents.*

4. Another form of the melodic accent closely related to the Step-down is the *Postponed Step-down.* Here, the syllable after the accent, does not drop at once, but drops gradually after a moment of delay, in order to obtain greater smoothness.

In singing the *Postponed Stepdown Accents* a very delicate stress may be given to the accented syllable, but without anything rough or harsh.

D. Postponed Step-down Accent.

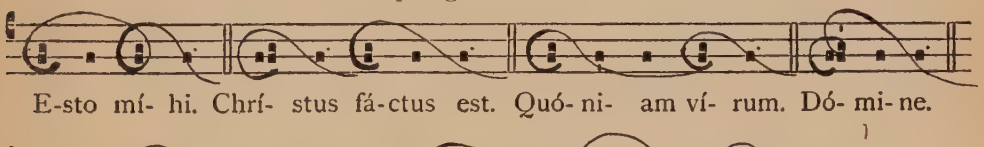


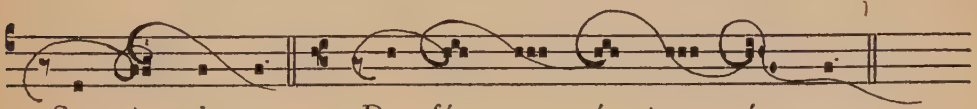
Prepared and Postponed Step-down Accents.

Exercise 101.

Using the phrases given under *Exercise 100,* change all the accents from *Prepared Step-downs* into *Postponed Step-downs.*

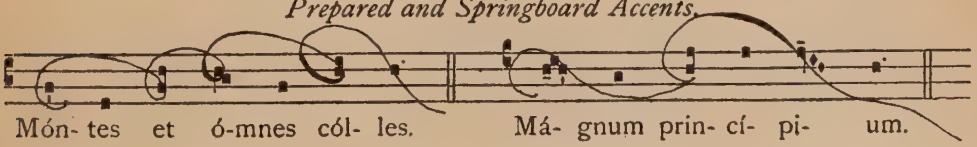
5. In addition to the Tip-top and the Step-down accents, the composers had a third way of lifting the accented syllable. Here, the accented syllable was equal in pitch to the syllable before and equal to the syllable after, but it rose up in the middle, in a springy way, rapidly and lightly. We will call this the *Spring-board Accent.*

E. Springboard Accents.





Prepared and Springboard Accents.

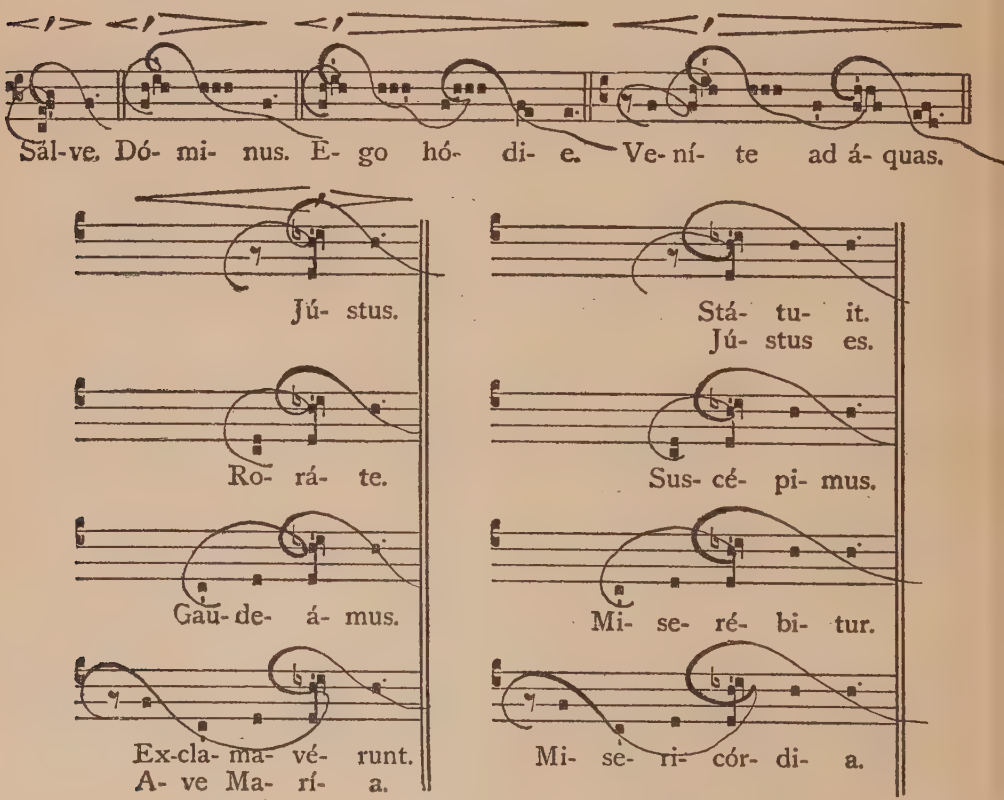


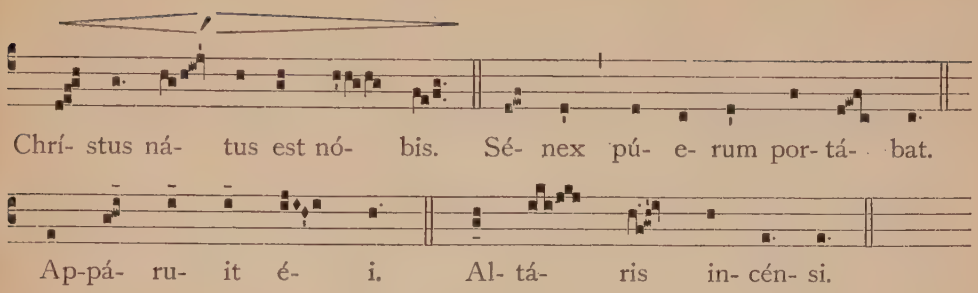
Sing the examples with absolute legato, while rising on the toes at the accent. The upper note should be extremely light, a flight of the voice poised in the air, as a bird on the wing.

Exercise 102.

Use the phrases of *Exercise 100.* Write a melody to these words which will give to each accented syllable a *Spring-board Accent.*

6. Still another form of melodic accent was used by the composers. Here, the accented syllable began on a note which was lower in pitch than the note which came after the accent, but the accented syllable rose in the middle to a point higher than the following syllable, or at least, equal to it. We will call this the *Climbing Accent.*

F. *Climbing Accents.*

Sál-ve, Dó- mi- nus. E- go hó- di- e. Ve- ní- te ad á- quas.
Jú- stus.
Stá- tu- it.
Jú- stus es.
Ro- rá- te.
Sus- cé- pi- mus.
Gau- de- á- mus.
Mi- se- ré- bi- tur.
Ex-cla- ma- vé- runt.
A- ve Ma- rí- a.
Mi- se- ri- cór- di- a.



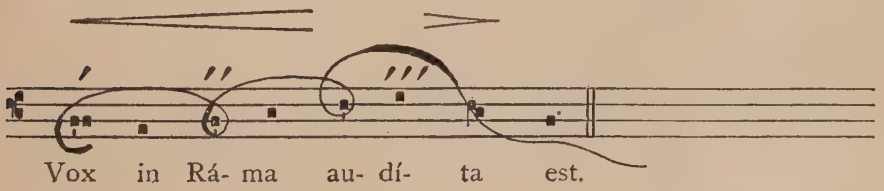
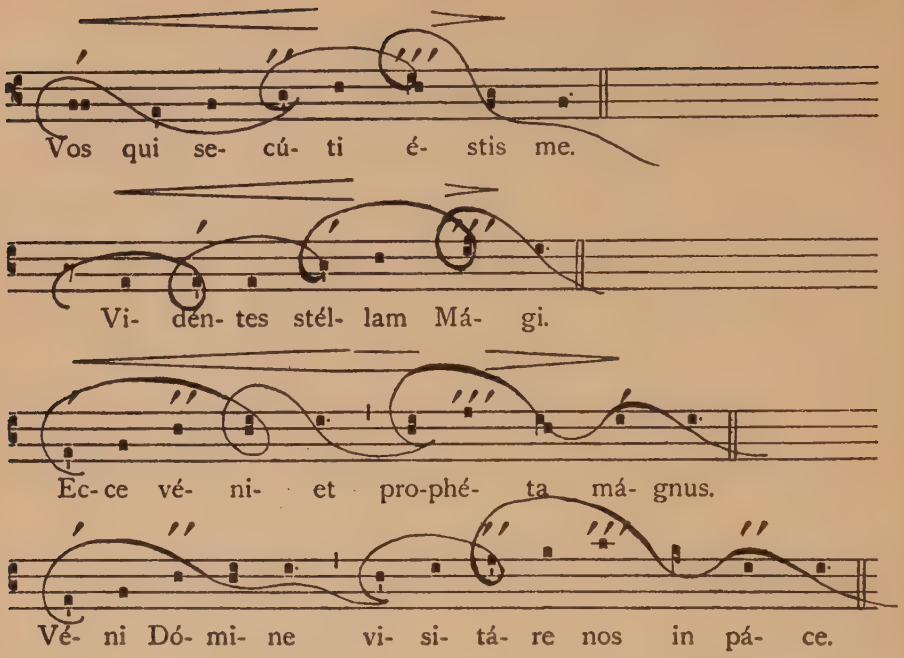
The Climbing Accent should be rendered with a smooth crescendo up to the highest note bearing an ictus. Any ascent beyond the ictus must be rendered lightly, as in the Springboard Accent.

Exercise 103.

Once more, set to music the phrases of *Exercise 100.* This time use freely the various forms of melodic accent, selecting those combinations which seem to you the most beautiful. Give the words at least three different settings.

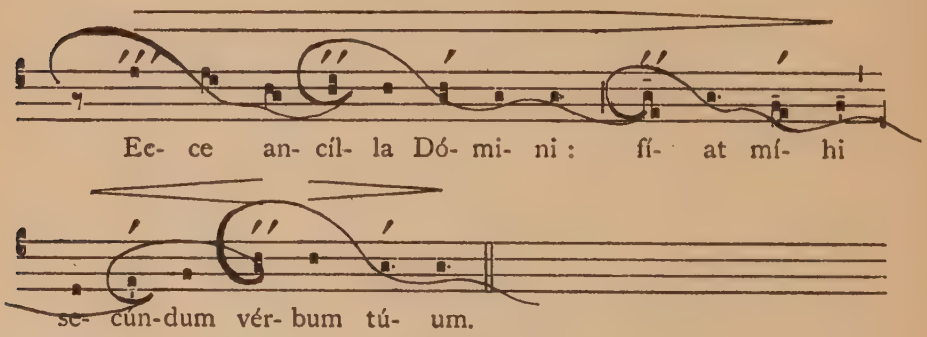
7. Up to this point, we have considered the melody of each separate accent. Often it happened, however, that the melody of individual words made sacrifices for the sake of the greater melody of the whole Incise, or even of the whole Member. We have an example of this in the first line of the hymn, *Ave Máris stélla*, where the greater melody of the incise as a whole, with its high peak on the accent of the word " stélla ", demanded sacrifices from all the other words. This greater accent of the Incise or of the Member we will call the *Principal Accent.* This principal accent is always the summit of the *crescendo.* Toward it, also, there must be a slight *accelerando*, as though this accent contained a hidden magnetism which drew our voices irresistibly and almost with haste. After the principal accent, there is a *diminuendo*, and a slower pace, *ritardando*, to the end.

G. *Principal Accents.*



When the greater accent spreads its influence over the whole phrase, and not merely over an incise or a member, we call it the *General Accent.*

H. The General Accents.



In singing these greater accents, let the crescendo be smooth, and the accelerando slight. Any exaggeration would rob the phrase of its dignity and repose.

Diagram of Melodic Accents.

A. Tiptop.

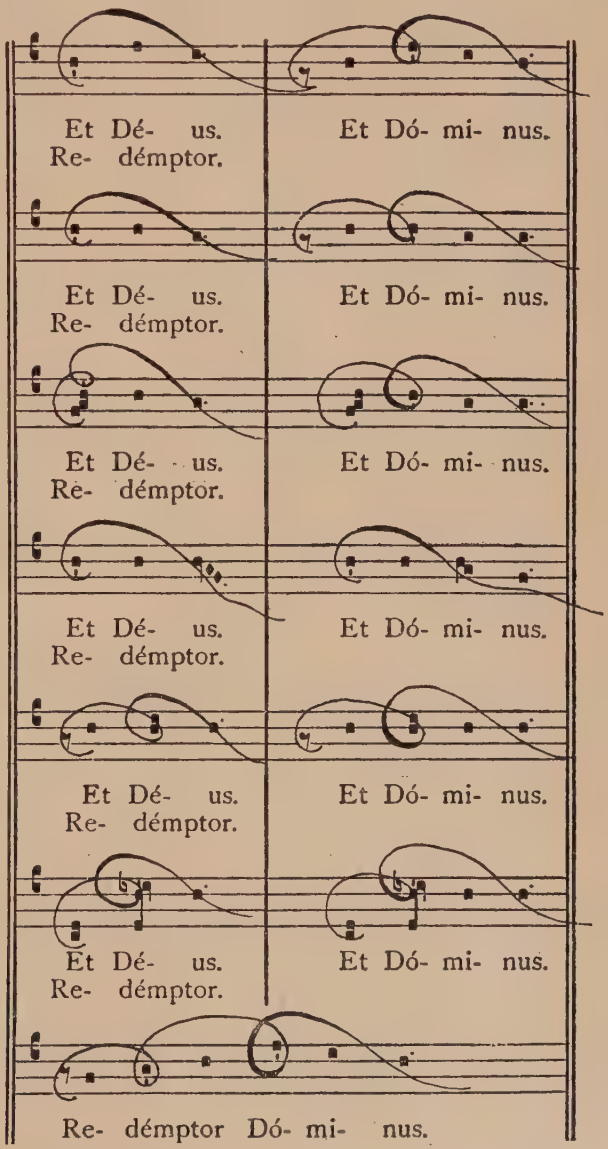
B. Step-down.

C. Prepared Step-down.

D. Postponed Step-down.

E. Spring-board.

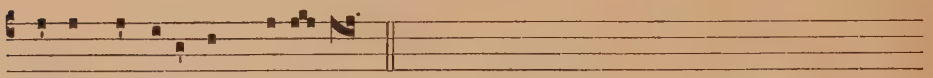
F. Climbing.

G. Principal.

Et Dé- us. Re- démptor.
Et Dó- mi- nus.
Et Dé- us. Re- démptor.
Et Dó- mi- nus.
Et Dé- us. Re- démptor.
Et Dó- mi- nus.
Et Dé- us. Re- démptor.
Et Dó- mi- nus.
Et Dé- us. Re- démptor.
Et Dó- mi- nus.
Et Dé- us. Re- démptor.
Et Dó- mi- nus.
Re- démptor Dó- mi- nus.

Question : Which type of melodic accent is used in the following words :
Kyriale, Page 23 : *Sánctus, Sánctus, Sánctus.*
Kyriale, Page 56 : *Sánctus, Sánctus, Sánctus, Dóminus Déus Sábaoth.*

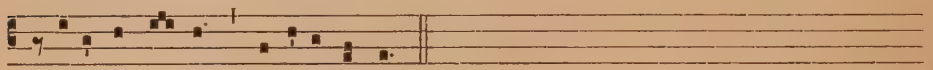
Exercise 104.

a



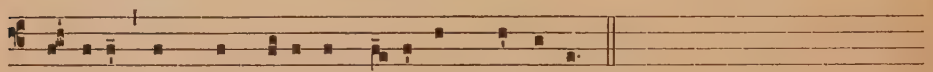
Térra trému-it et qui-é-vit.

b

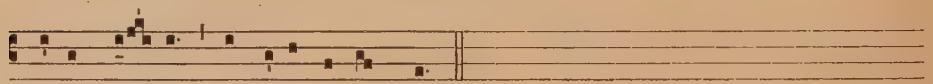


Díxi in-í-quis : no-lí-te lóqui.

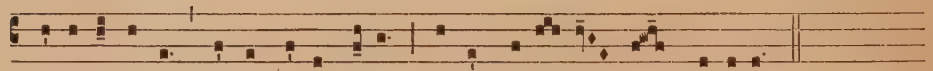
c



Dóminus tamquam óvis ad víctimam dúctus est.

d

Cá-ro mé- a requi-éscat in spe.

e



E-levámi-ni, pórtae aeterná-les, et intro-í-bit Rex gló-ri-ae.

f

Attén-di-te univérsi pópu-li et vidé-te doló-rem mé-um.

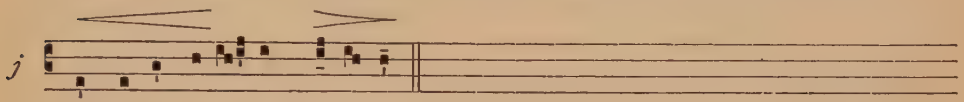
g

Be-á-ta Agnes in médi-o flammá-rum expánsis má-nibus orá-bat.

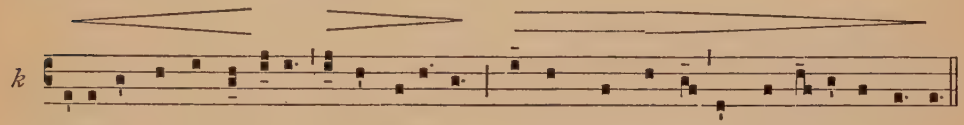
h

Iste est Jo-ánnes.

Pétrus et Jo-ánnes ascendébant in témplum ad hó- ram ora-ti-ónem nó-nam.



Ecce apparé- bit Dómi-nus.



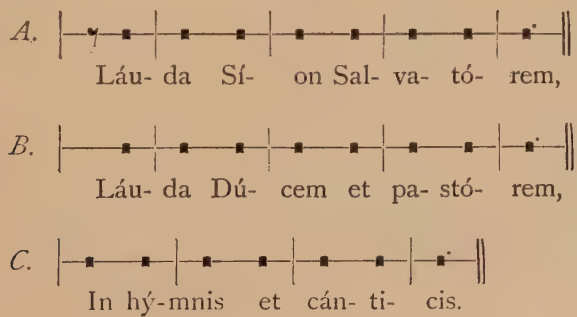
Lápides torréntes íl-li dúlces fu-é-runt : ípsum sequúntur ómnes ánimae jústae.

In each of the phrases (*a* to *i*) find and name the various forms of melodic accent. Sing the phrases, rendering each accent according to the directions given earlier in this chapter. In the phrases *j* and *k*, pick out the words which have made sacrifices (melodic or rhythmic) for the sake of the phrase.

INTERPLAY OF THE ACCENTS AND THE ICTUS.

We have seen how the game of accents and ictus can be played with phrases as well as with single words (Chapter XIV). Now we will look at some examples of how the ancient composers understood this game, and we will realize how much of the charm of their melodies depended upon the constant changes brought about deliberately by shifting the relation of accents and ictus. As an example, we will examine the first verse of the sequence, *Láuda Síon Salvatórem.*

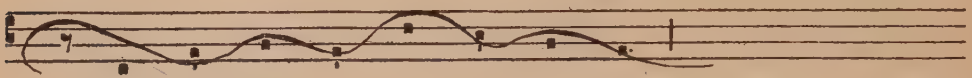
Diagram.



Recite the words of Line *A*, then the words of Line *B*. Rhythmically they are alike.

Now place the ictus of *Line A*. Whether we count backward two by two syllables from the last ictus, or whether we give each word its natural rhythm the result will be the same. Recite the line with gestures and veils.

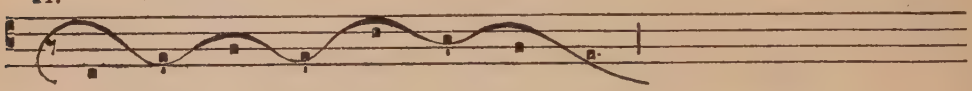
Why should we not give the same rhythm to *Line B*? Is there anything in the words themselves to prevent our giving them their natural rhythm as follows?



A. Láu- da Sí- on Sal- va- tó- rem,
B. Láu- da dú- cem et pa- stó- rem,

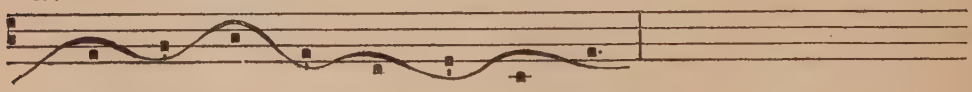
We could not only give them the same rhythm but even the same melody. Or else we could keep the same rhythm and change the melody. A modern composer might well write :

A.



Láu- da Sí- on Sal- va- tó- rem,

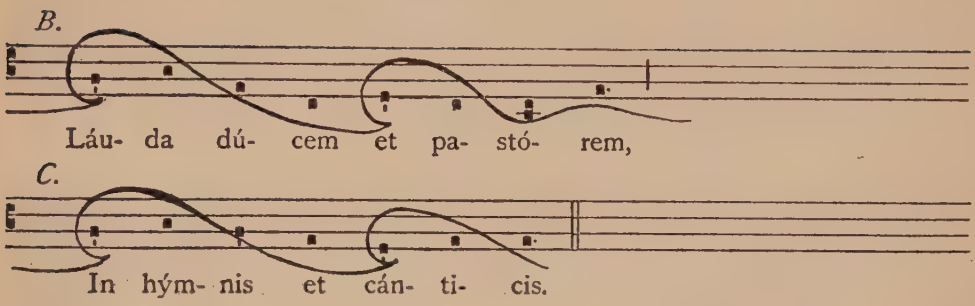
B.



Láu- da dú- cem et pa- stó- rem,

It sounds well; like a question and answer. But this is not at all what that ancient composer did. He had a better idea: he put a little podatus on the last accent of *Line B*, and thus shifted the relation of the accents and the ictus throughout the entire line. Thus, the first line had a spondaic cadence and an undulating movement in the rhythm; the second, had a dactylized cadence with an arsis-thesis movement.

A.

Láu- da Sí- on Sal- va- tó- rem,

Sing the three lines with their melody, making the rhythmic gestures with veils. Feel the contrast between Lines *A* and *B*. Compare this with the version where the two lines are given the same rhythm. Which seems the more delicate and interesting?

Why did the ancient composers enjoy these contrasts? First, because two things that were exactly alike seemed to them mechanical and dull. They sought a resemblance which would not be an exact replica. But in this verse of the *Lauda Sion*, they may have had still another reason. Sing the three lines and see whether you can guess what that other reason may have been. We will notice that *Line A* has a spondaic cadence; that *Line C* has a dactylic cadence. Recite the three lines as given in the diagram on Page 231. Is there not an unpleasant shock when we plunge suddenly from *Line B*, into *Line C?* A desire to avoid this unpleasant shock may well have been the secret reason why the composer played that game of accents and ictus with the second line, and, by placing his podatus on the last accent, have made of the second line a transition between the first and the third. By this means, he had :

Line A : Spondaic cadence; undulating rhythm.

Line B : Spondaic words with dactylized cadence; arsis-thesis rhythm.

Line C : Dactylic cadence; arsis-thesis rhythm.

Thus, musically, the composer made a gentle, almost imperceptible transition between the constrasting lines *B* and *C*.

So keenly sensitive were the musicians of old to this sense of *the end*, to the quality of the cadence to come, that much of their joy was in this pleasurable anticipation. The moment they perceived a change in the relation of accents and ictus at the beginning of a line, at once they knew what it meant, and they began to delight in the impending cadence, and feel in advance its prophetic influence moulding the phrase.

Turn to Page 148 : *Ave Máris Stélla.* Read the first verse in a speaking voice. All four lines have the same rhythm, if we consider the words. Examine, now, the various ways in which the composer has varied and enriched

the rhythm of the words by constantly shifting, this way and that, the relation between the accents and the ictus. Not only has he done so in the cadence at the end of each line, but constantly during the course of the line itself.

Exercise 105.

Use the words given under *Exercise 99* (Chapter XIV). Write a melody which will give the first line a spondaic cadence, the second line a dactylized cadence, and the third line a dactylic cadence. Then write a second melody wherein there will be greater freedom of interplay between the accents and the ictus during the course of each line, as, for instance, in the melody of the hymn, *Ave Máris Stélla.*

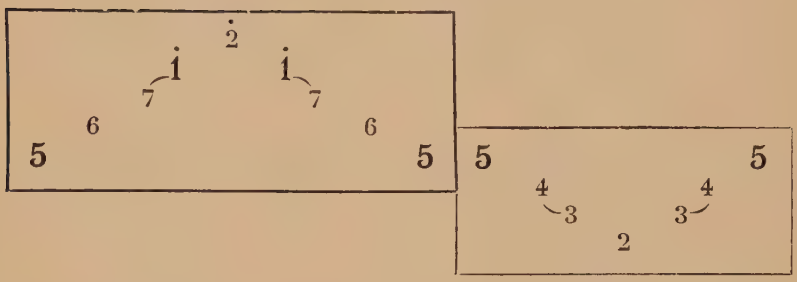
QUESTIONS.

1. Describe the Seventh Mode, its range, dominant and final. In what way does it differ from the modern major scale?
2. Describe the various forms of the melodic accent, and give an example of each. What do we mean by the *principal* accent? By the *General Accent*? How should these be rendered in singing?
3. What were some of the ways in which the ancient composers produced contrasts in rhythm? Did they like abrupt contrasts, and were they pleased by exact likenesses?

CHAPTER XVI.

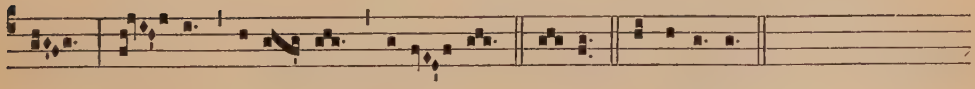
THE MODES.

The Eighth Mode.

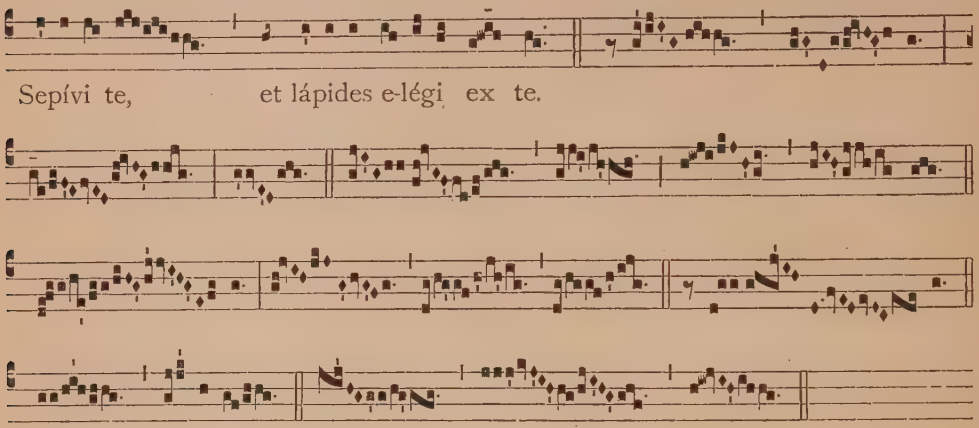


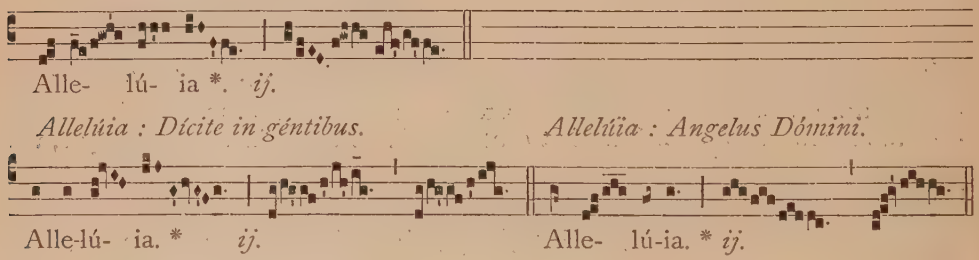
The Eighth Mode has the same final as the Seventh (5). It moves over the same central fifth (5 6 7 1 2), but instead of using the notes which lie above, it uses the notes which lie below that central fifth. Its dominant, originally 7, was gradually drawn up from 7 to 1, and this for the same reason as in the case of the Third Mode dominant, namely, because the tone (sometimes 7 and sometimes 7 flat) seemed too uncertain for a convenient dominant. Yet we still find traces of the ancient dominant in many of the melodies, and it is perhaps in these that we feel most keenly the true character of the Eighth Mode. The Dominant 1, however, is now the official reciting tone of the psalms. (See Kyriale, Page 129 : *Glória Pátri,* Mode 8.)

Dominants. Mode 8.

Typical Phrases. Mode 8.

Amen. Alle-lú- ia.

(Responsorium in Parasceve.)



Alleluia : Ostende (and 9 others.)

Compositions to be studied in the Kyriale.

Page 2. Antiphon, *Vidi aquam* with psalm. *
Page 12. *Glória in excélsis Déo.*
Page 73. *Kyrie, Te Christe Rex súpplices.* **
Page 75. *Kyrie, O Páter excélse.*
Page 40. *Kyrie, Páter cúncta.*
Page 46. *Kyrie, Jésu Redémptor.*

---

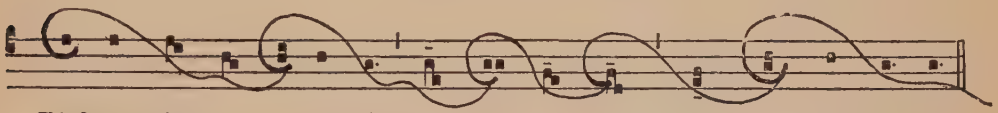
* This antiphon is used on Sundays before Mass, during the Paschal season, instead of the antiphon : *Asperges me.* For the chironomy, see the pictures between Pages 130 and 131. For the translation of the words, see Page 131.

** The Kyrie on Page 5, *Lux et origo*, may be substituted. These are two versions of the same melody, the one on Page 73 being the more interesting and authentic.

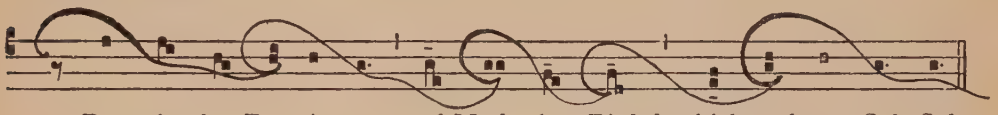
Pages 95 and 101. *Missa pro defúnctis :* Tract and Communion.
Page 137. *Hymn, Veni Creátor Spíritus.*
Page 140. *Hymn, Vérbum supérnum pródiens.*

[It is not necessary that all these compositions be studied; a selection from among them will be sufficient.]

The Eighth Mode.

Symbolic Formula.

Eight are the Be- a- ti-tudes of which our Lord preached on the mountain

Melodic Formula.

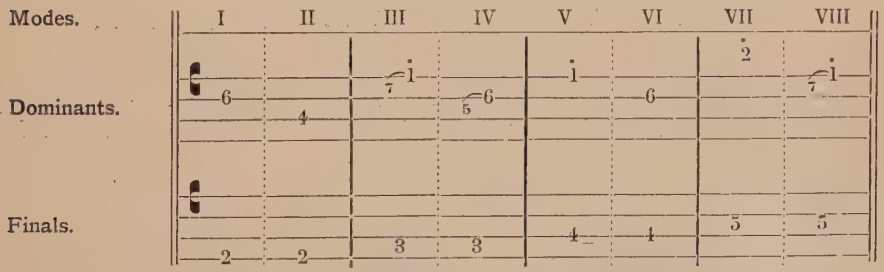


Do is the Do-mi- nant of Mode the *Eighth* which ends on *Sol, Sol.*

THE EIGHT MODES.

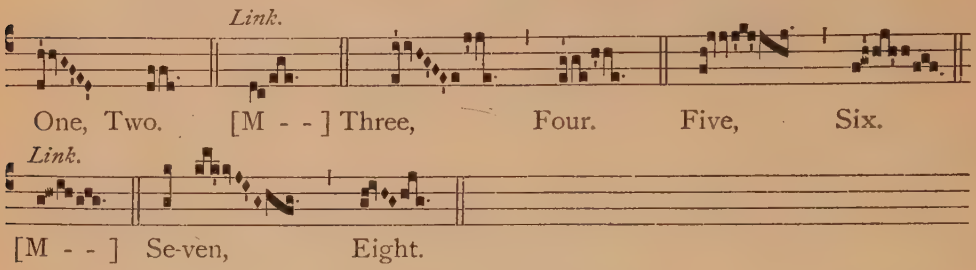
We have studied each of the eight modes; we have felt their different character, and have begun to understand how great were the resources of the ancient musicians in composing their melodies. We will now review, briefly, the eight modes with their respective dominants, and thus realize better their relation to one another.

Diagram of the Eight Modes.

Their finals and dominants.

Question: How many modes have their final on Ré? On Mi? On Fa? On Sol? How many have their dominant on La? On Fa? On Do? On Ré?

Melodic Formuli.

To Memorize the Dominants and Finals of the Eight Modes.

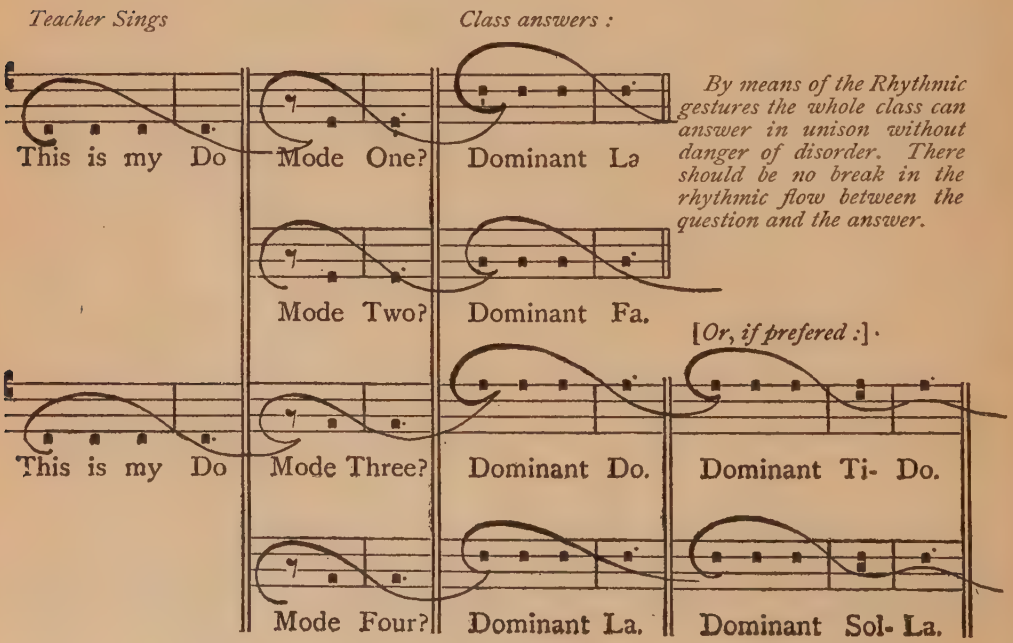


[The *links* should be hummed with closed lips, *pp.*]

These melodic formuli should be memorized by the children before beginning to play the game of *Find the Dominant.*

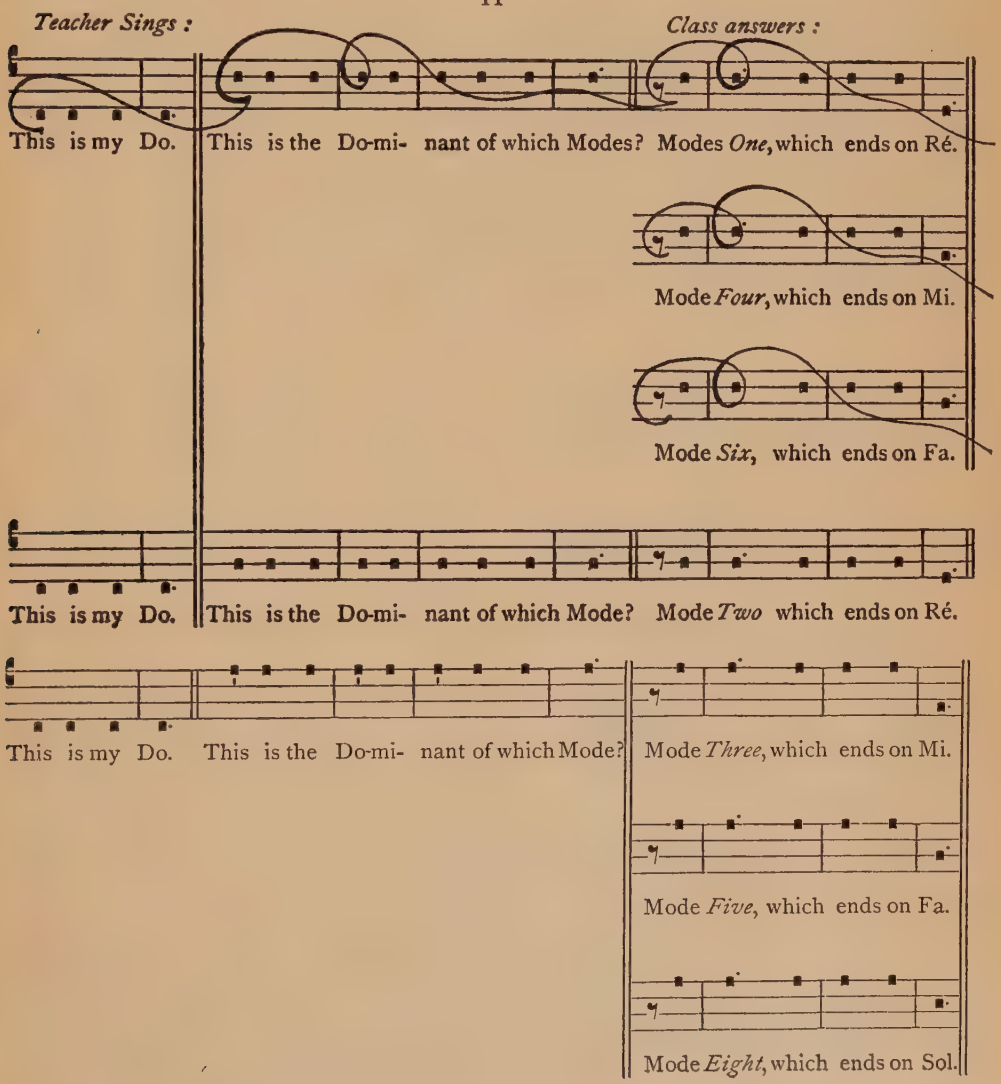
Find the Dominant.

I



By means of the Rhythmic gestures the whole class can answer in unison without danger of disorder. There should be no break in the rhythmic flow between the question and the answer.

And so on throughout the various Modes. The numerical order should be changed, giving particular attention to these modes on which the children require most drill.

II

Teacher Sings :
Class answers :
This is my Do.
This is the Do-mi- nant of which Modes?
Modes One, which ends on Ré.
Mode Four, which ends on Mi.
Mode Six, which ends on Fa.
This is my Do.
This is the Do-mi- nant of which Mode?
Mode Two which ends on Ré.
This is my Do.
This is the Do-mi- nant of which Mode?
Mode Three, which ends on Mi.
Mode Five, which ends on Fa.
Mode Eight, which ends on Sol.

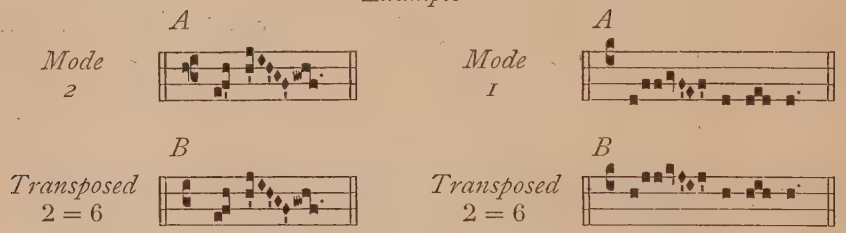
And so on throughout the various modes.

TRANSPOSED MODES.

In ancient times, the composers had a custom of moving their melodies from one region to another. For instance: instead of writing | 2 3 4 5 6 . | , they could write | 6 7 1 2 3 . | , without changing the character of the melody or the relation between its intervals. They had but to sing the two phrases at the same pitch, saying : " Ré turns into La ", and nobody could detect the slightest difference between the two.

Let us take a phrase in the Second Mode, ending on Ré and having its dominant on Fa. (See Line *A*). Without altering the relative intervals, the composer could write the phrase as in Line *B*. The melody, to the ear, would be unchanged, although, to the eye, it might appear to have changed. In B. we would have our final on La instead of on Ré, and our dominant on Do instead of on Fa.

Example

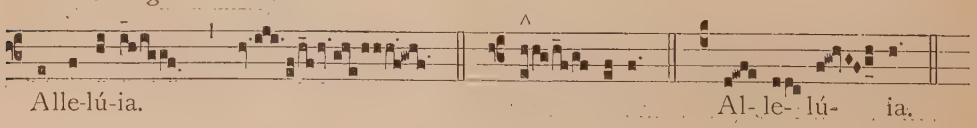
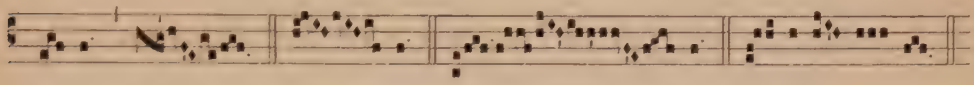


Sing *Line A*, saying at the end, " Ré turns into La ", and then sing *Line B*, on te same pitch as *Line A*.

This is known as a *Transposed Mode*. In the examples given above, the phrases are transposed without being changed. The intervals remain in the same relation to one another in the two versions. We must not be surprised, therefore, should we find in our books certain melodies marked *Mode 2* which end on La instead of on Ré, for we will understand instantly that we are face to face with a *transposed mode*. All the modes were transposed occasionally, but some were transposed more frequently than others; later on we will discover the reason.

Exercise 106.

(Modes 1 and 2.)

A. Change 2 into 6.

B. Change 6 into 2.

Section *A*. Write out the phrases changing Ré into La.
Section *B*. Write out the phrases changing La into Ré.

Why did the composers transpose their melodies? Often there was a good reason. Perhaps we can guess what is was?

Sing : 2 3 4 5 6 . | 2 . | 2 1 7 6 7 1 2 .

(2 = 6) 6 7 1 2 3 . | 6 . | 6 5 4 3 4 5 6 .

Second Mode Transp.

6 $\dot{3}$
5 $\dot{2}$
$(\frac{4}{3}$ $\frac{\dot{1}}{7})$
2 2 6 6
$(\frac{1}{7}$ 5
$\frac{\cdot}{6}$ $\frac{4}{3})$

First Mode Transp.

$\dot{2}$ 6
$(\frac{\dot{1}}{7}$ 5
$\frac{4}{3})$
6 6 3
5 2
$(\frac{4}{3}$ $\frac{1}{7})$
2 6

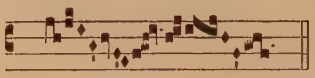
Mode 2 : The central fifth is identical in the two versions. A real difference occurs between the relation of the tones in those notes which lie below the central fifth. In order to obtain this difference in the relation of the full tones and half tones, the composers used to transpose a whole melody, for they prefered to obtain the difference desired by transposing rather than by using accidental flats or sharps as we should do in modern music. *Mode 1 :* The difference occurs in the notes above the central fifth.

Example.

A. Mode 2.

Dominant Fa
Final Ré

B. Transposed to avoid accidental.



Dominant Do
Final La

In B., the composer has avoided using the flatted 7, yet he has retained the exact intervals of the melody (as in A) by transposition.

Since the flatted 7 was the one accidental permitted, the phrase given above did not actually require transposition : it could as well have been written in *A* as in *B*. On the other hand, there were cases where the composer could obtain the effect he desired only by transposing.

Example.

A

Sing : ‖ i 6 i 7 6 5 x 6 5 . ‖

B

(i = 4) ‖ 4 2 4 3 2 1 8 2 1 . ‖

The contrast between 7 and 7 flat in *A*, is possible. In *B* the intervals could not have been used, because 3 flat did not exist among the Gregorian composers. Therefore, if they desired that contrast, they obtained it by transposing their melody to a region where the combination was possible.

Example.

Melody Mode 2 transposed.

Cannot be written thus : Mi is never flatted in Gregorian Chant.

The composer had to transpose the whole melody in order to get this particular combination of tones and half-tones.

Kyriale, Page 95 : Gradual, *Requiem aeternam.* What is the final of this melody? Its dominant? What would this melody have been like had it been untransposed? Who can find the reason why the composer transposed it?

FOURTH MODE TRANSPOSED.

Kyriale, Page 56. *Kyrie from Mass XVIII.* This melody is in the Fourth Mode but it ends on 7. The Fourth Mode should end on 3. Therefore we know that this Kyrie has been transposed. Sing the melody using the names of the notes as they are written, then sing it once more changing 7 into 3 naming the notes in this way, but keeping the same pitch. Is there any difference? In this case there is none; the intervals correspond exactly.

Exercise 107.

Write out the melody of the Kyrie (Kyriale Page 49) changing 7 into 3. Then sing the melody thus transposed.

Although certain phrases may be transposed without being changed, there are many cases where the transposed version will give a result that is quite different.

Example.

Sing : A ‖ 3 4 5 6 7 . | 3 . ‖ *Central Fifth. Modes 3 et 4.*

(3=7) B ‖ 7 1 2 3 4 . | 7 . ‖ *Transposed.*

The central fifth is different in the two versions. To make them correspond we must do one of two things: we must either be careful to omit that particular interval (3-4 and 6-7) or else we must turn 7 into 7 flat in the original mode (6-7), for the Gregorian composers could not make them correspond by turning 4 into 4 sharp (4-♯) since they never used the accidental sharp.

If we compare the lower part of the Fourth Mode with the lower part of the Fourth Mode transposed, we will see that, here again, there are important differences between the two.

Example.

Sing : ‖ 3 2 1 7 | 3 . ‖ *Lower Notes, Fourth Mode.*

(3=7) ‖ 7 6 5 4 | 7 . ‖ *Transposed.*

MODES FIVE AND SIX TRANSPOSED.

Kyriale, Page 11 : *Ite missa est* and *Deo gratias*, Mode 5.

This melody ends on Do, yet it is marked Mode 5, which we know should end on Fa. Sing the phrase as written, then sing it once more changing Do into Fa. Do the intervals correspond? Could we make them correspond if we were to turn 7 into 7 flat?

Example.

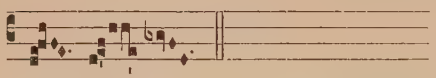
Sing : 4 5 6 7 1 . | 4 . *Central Fifth, Modes 5 and 6.*

(4=1) 1 2 3 4 5 . | 1 . *Transposed.*

Here, once more, we have a real difference of interval between the original and the transposed mode. If we flat the 7 in the original mode, the two versions will correspond, but we cannot alter the transposed mode by using a 4 sharp to make it equal to the original mode. Thus, it will be seen that by transposing, we can avoid the constant use of the 7 flat throughout a melody.

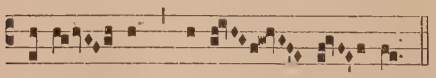
Exercise 108.

Mode.

5. Change *Fa* into *Do.*

4. Change *Mi* into *Si.*

5. Tr. Change *Do* into *Fa.*

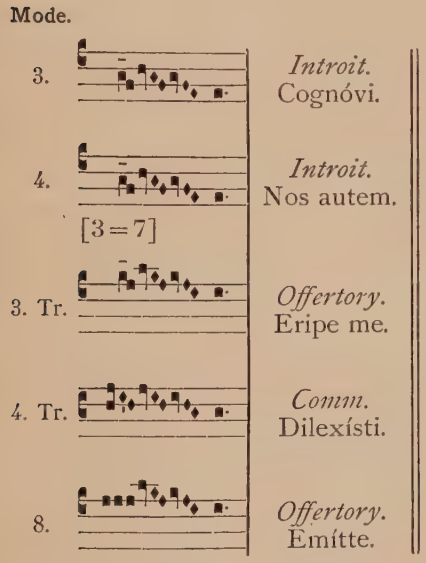
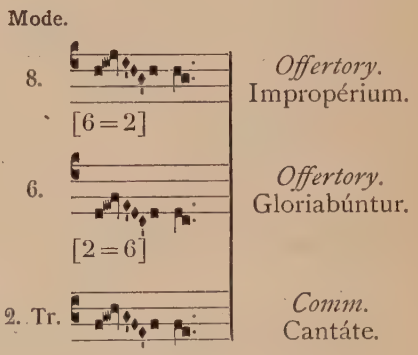
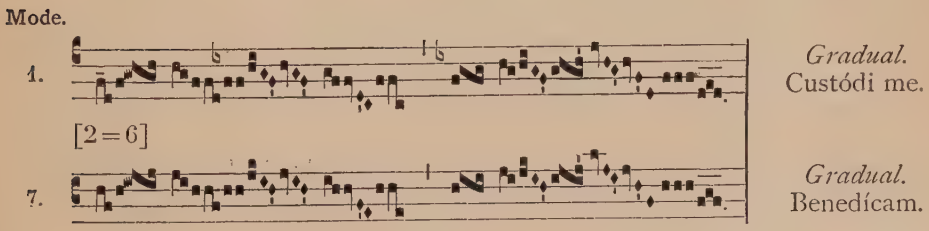
4. Tr. Change *La* into *Re.*

7.  Change *Sol* into *Do.*

Write out each of these transpositions as directed, and name the final and the dominant of the original mode as well as those of the transposed mode.

VISITS BETWEEN THE MODES.

Corresponding phrases.

The composers were not satisfied with transposing one mode into the region corresponding above or below. They not only transposed a mode into its own conterpart, but they went further: they transposed phrases from one mode into a melody of another mode at points where the intervals corresponded. It was like a friendly visit between related modes.



4.

Introit.
Júdica.

[3=7]

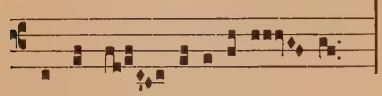
7.

Introit.
Ne derelínquas.

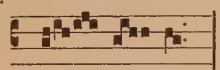
8.

Tract.
Ad te levávi.

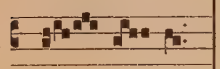
[5=2]

2.

Tract.
Tu es vas electiónis.

Mode.

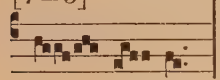
8. 

Offertory.
Benedíctus es et non tradas.

4. Tr. 

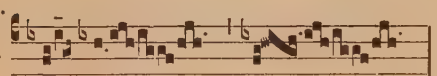
Offertory.
Dóminus.

[7=3]

4. 

Offertory.
Intónuit.

Mode.

1. Tr. 

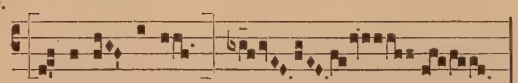
Alleluia.
Omnes gentes.

[6=3]

4.

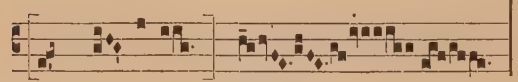
Alleluia.
Amávit eum.

Mode.

5. 

Gradual.
Bonum est.

[4=5]

7.

Gradual.
Clamavérunt justi.

We might call these visits a *modulation*, but in the cases given above, there is no modulation in the real sense of the word, because these phrases really fit into the various modes in question. They simply utilize and bring out the points where the intervals of one mode correspond to those of another, or could be made to correspond by using the 7 flat, or by transposition. We shall learn more about these correspondences in the later volumes of this series. For the present, it is enough to know that they exist, so that we may not be surprised when we run across them.

Study of the Agnus Dei.

Preparation of the music.

Visualize each phrase in silence with words, melody and rhythm. The entire class will then sing the phrases in unison. Next, select two cantors who will sing the words, *Agnus Déi* to the asterisk, at which point the whole chorus will take up the melody. Let there be no pause or hesitation between the words of the cantors and the words of the chorus, but only a change in the volume of tone. This melody should be sung with the same simplicity and at the same tempo as quiet speech.

THE LAMB OF GOD.

Long ages before the birth of our Lord, Jesus Christ, the Jewish people had been taken in captivity to the Land of Egypt. They were directed by God to offer to Him, in sacrifice for their sins, a lamb without blemish. They were to eat the flesh of this lamb and to mark their houses with its blood as a sign of faith, of hope and of reparation for their sins, so that the Angel of Death — seeing the blood — might pass by that house. This offering of a lamb without blemish in reparation for sin, was a type or symbol of the Lamb of God who was to come and who was to take away the sin of the world.

Divinely inspired, the prophet Isaias wrote of the promised Redeemer :

" He shall be led as a sheep to the slaughter.
He shall be dumb as a lamb before his shearer,
And shall not open his mouth."

So clear was the vision of the prophet that he wrote of events that were to happen in the dim future as though they had already taken place :

" All we, like sheep, have gone astray;
Everyone hath turned unto his own way,
And the Lord has laid on Him
The iniquity of us all.
He was offered because it was His own will.
He was wounded for our iniquities,
He was bruised for our sins."

At last when Our Lord had come but was still unknown to the people, it happened one day that John the Baptist saw Jesus coming toward him along the banks of the Jordan. Recognizing Him, through the light of the Holy Ghost, he exclaimed :

" Behold the Lamb of God!
Behold Him who taketh away the sins of the world. "

The prayer which we sing at Mass is based on these words of Saint John the Baptist. We appeal to Jesus as the Divine Lamb who offered himself, and still offers himself eternally as the Victim sacrificed for our sins.

Prayer at Mass.

Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, grant us peace.

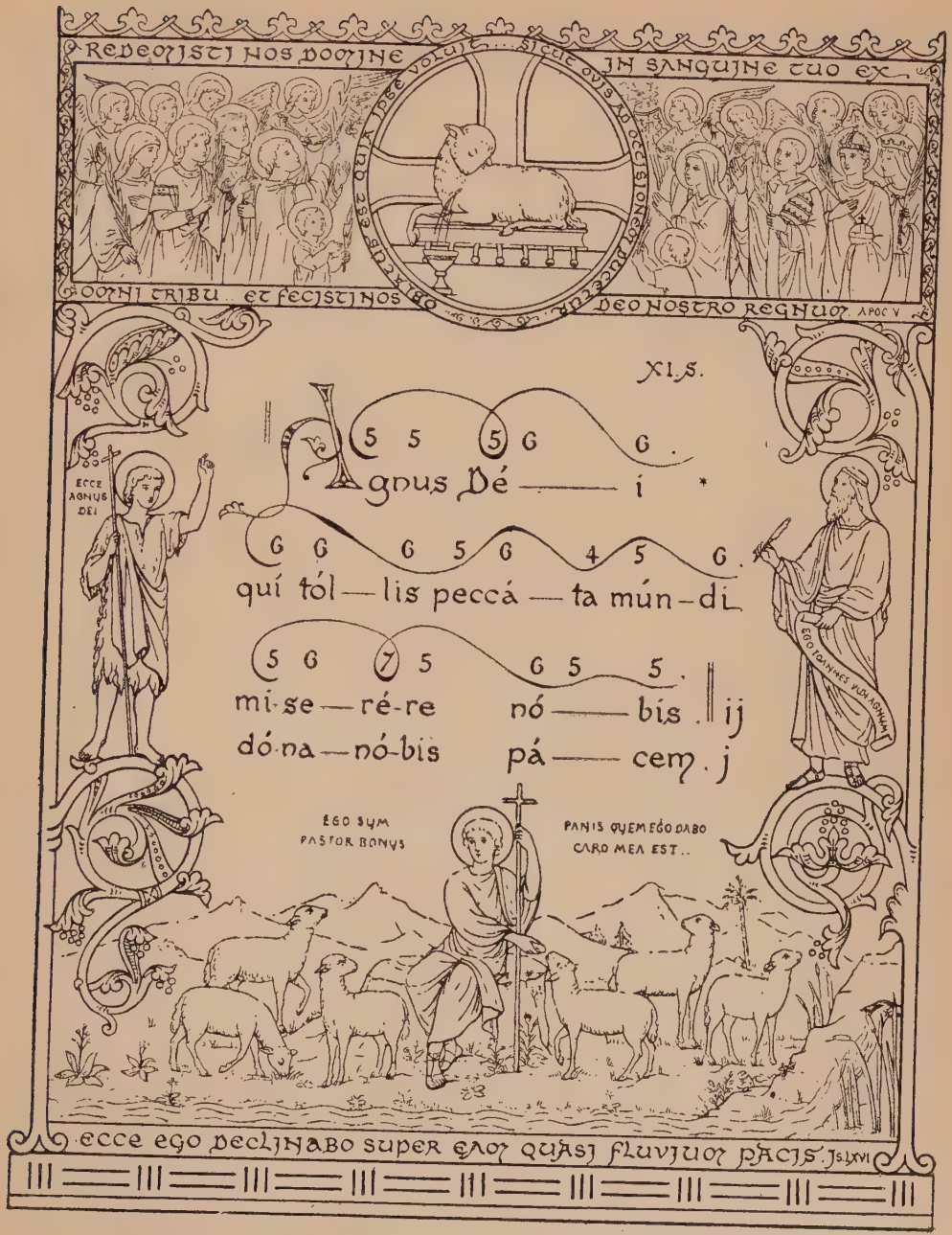
The symbolism of the Lamb is closely woven throughout the texture of the old and new testaments, and Our Lord, gathering the strands into a fresh pattern, calls himself the Divine Shepherd :

The Words of Jesus.

" I am the Good Shepherd.
The good shepherd giveth his life for the sheep.
But the hireling — he that is not the shepherd —
(Whose own the sheep are not),
Seeth the wolf coming,
Leaveth the sheep and flieth;
And the wolf catcheth and scattereth the sheep.
And the hireling flieth, because he is a hireling
And hath no care for the sheep.

" I am the Good Shepherd :
I know my own, and my own know me,
As my Father knoweth me and as I know the Father
And I lay down my life for my sheep.

" And other sheep I have
That are not of this fold.
Them, also, I must bring,
And they shall hear my voice,
And there shall be one fold and one Shepherd. "


REDEMISTI NOS DOMINE IN SANGUINE TUO EX
OMNI TRIBU ET FECISTI NOS DEO NOSTRO REGNUM APOC V
SICUT OVIS AD OCCISIONEM DUCETUR
XI.S.
5 5 5 6 6.
Agnus Dé — i *
6 6 6 5 6 4 5 6.
quí tól — lis peccá — ta mún — di
5 6 7 5 6 5 5. ij
mi·se — ré·re nó — bis.
dó·na — nó·bis pá — cem. j
ECCE AGNUS DEI
EGO TOLLAM PECCATA MUNDI
EGO SUM PASTOR BONUS
PANIS QUEM EGO DABO CARO MEA EST..
ecce ego declinabo super eam quasi fluvium pacis. Is LXVI

When the divine Shepherd was about to die for his flock, he said these words of farewell to his apostles :

" *Peace* I leave with you :
My Peace I give unto you.
(Not as the world giveth, do I give unto you.)
Let not your heart be troubled,
Neither let it be afraid."

This is the peace for which we pray in the last invocation of the *Agnus Déi.* We ask for that mysterious peace which the world cannot give, which will make our hearts strong and true even in face of danger and of death.

After our Lord had risen from the dead, when he was about to leave the world and return to the Father, he said to Peter :

" Feed my sheep."

" And again, a second time he said unto him :

" Feed my sheep."

And a third time he repeated the charge, saying :

" Feed my lambs."

Thus putting the whole flock under the care of Peter, that there might be *one flock and one shepherd.*

These are the words of Saint Peter, the first Pope, who, in his turn, was a true shepherd and laid down his life for the sheep :

" Dearly beloved : Christ suffered for us, leaving you an example that you should walk in his steps; who did not sin, neither was guile found in his mouth; who — when he was reviled — did not revile. When he suffered, he threatened not, but delivered himself to those who judged him unjustly; who — his own self — bore our sins in his body upon the tree, that we — being dead to sin — should live to justice. By whose stripes you were healed. For you were as sheep going astray, but now you are converted to the Shepherd and Bishop of your souls."

Thus did Saint Peter describe our model, and outline the life of the flock during its passage through this world. At the end of the brief struggle it will enter into the eternal peace described by the Prophet Isaias and by the beloved apostle, Saint John :

The Eternal Peace.

Isaias :

" He shall feed His flock like a shepherd;
He shall gather together the lambs with his arms
And shall take them up into his bosom —
The Lord our God."

Saint John :

" Behold, in the midst of the throne and of the four living creatures, and in the midst of the ancients, I saw a Lamb standing, as it were, *slain*.... And he came and took the Book out of the right hand of Him Who sat on the throne. And when he had opened the Book, the four living creatures, and the four and twenty ancients fell down before the Lamb.... and they sang a new canticle, saying :

'Thou art worthy, O Lord, to take the Book and to open the seals thereof,

Because Thou wast slain, and hast redeemed us to God in Thy blood
Out out of every tribe and tongue and people and nation.'

And I heard the voice of many angels round about the throne, (and the number of them was thousands of thousands) saying with a loud voice :

'The Lamb that was slain is worthy to receive
Power and divinity and wisdom and strength,
And honor and glory and benediction.'

And every creature which is in Heaven and on the earth and under the earth, and such as are in the sea...., I heard all saying :

'To Him who sitteth on the throne,

And to the Lamb :

Benediction and honor, glory and power
For ever and ever.'

After this I saw a great multitude which no man could number
(Of all nations and tribes and peoples and tongues)
Standing before the throne, and in the sight of the Lamb,
Clothed in white robes and with palms in their hands.

And they cried with a loud voice, saying :

'Salvation to our God who sitteth upon the throne,
And to the Lamb!'

..... And one of the ancients... said to me :

'These that are clothed in white robes,
Who are they? And whence came they?'

..... And he said to me :

'These are they who are come out of great tribulation
And have washed their robes, and have made them white
In the Blood of the Lamb.

Therefore they are before the throne of God,
And they serve Him, day and night.....

They shall no more hunger nor thirst,
Neither shall the sun fall on them
Nor any heat.

For the Lamb, who is in the midst of the throne,
Shall rule them,
And shall lead them to the fountains of life.

And God shall wipe away all tears from their eyes.' "

THE END.

CONTENTS OF CHAPTERS

INTRODUCTION, DOM MOCQUEREAU . . . . . VII-XII

AUTHOR'S PREFACE . . . . . XIII-XIX

CHAPTER I. 1-12

Gregorian Chant the official music of the Church.
Derivation. Saint Gregory and the Chant. Spread of the Chant throughout Europe. Its beauty and sanctity.
Latin accents, a melody. Examples and exercises.
Rhythm, a movement. Examples and exercises.
Rhythmic Waves : arsis and thesis.
The Grouping of Notes. Free Rhythm. Questions.

CHAPTER II. 13-24

The Rhythm of Words : English and Latin. Examples and Exercises.
Composite Rhythm. Examples and Exercises.
Game of Chironomy. Rhythmic Ear tests.
Beginning to sing in middle of rhythmic wave. Exercises.
Christmas Antiphon : Ecce nomen Domini. Questions.

CHAPTER III. 25-44

Notation : Historic sketch. Neum accents.
Various neums. Invention of staff and clefs.
Melodic effect of clefs. Examples and Exercises.
The Single Note : Punctum and Virga.
The doubled note : by adding a dot. By Bivirga and Distrofa.
Note lengthened slightly (agogically).
Reading Exercises. Kyriale.
Vocal Exercises (alternate groups of 2 and 3).
The Rhythm of Phrases.
Undulating Rhythm. Examples and Exercises.
Dactyls. Dactyl with Spondee. Exercises.
Rhythmic dictation. Game of Chironomy.
Rhythmic Ear tests. Questions.
Christmas Hymn : Puer natus in Bethlehem.

CHAPTER IV. 45-58

Rhythm and Time (Time pulsates within the rhythm).
Simple Rhythm and Simplex Time (One note to each arsis and one note to each thesis). Rhythmic Waves overlap the measures.
Simple Rhythm and Complex Time (More than one note to each arsis and thesis). Duplex Groups and Triplex Groups. Mixed Duplex and Triplex Groups.

The Ictus or Rhythmic Support. Its rendering.
Its place in Simplex Time is always on thesis.
Its place in Complex Time, on first note of each group.
Indicated in liturgical books by vertical line.
Indicated in modern music by note after bar.
Ictus independant of stress : purely mental.
Vocal exercise. Game of Transformations.
The Sanctus. Preparation. Words. Exercise for liquescent note. Study of. Questions.

CHAPTER V. 59-78

Neums of Two Notes : Podatus. Clivis.
Reading exercises, Kyriale, and writing exercises.
Vocal exercises, Podatus.
Latin Words. Spondaic and Dactylic Cadences.
Latin Accent : high, light, brief.
Recitation formula and the placing of accents in mediants and cadences.
The Breastplate of St Patrick.
Neums combined with Punctums. (Punctum belongs rhythmically to preceeding neum)
Pressus : of punctum combined with neum. Exercises. Game of Transformations. Questions.

CHAPTER VI. 79-96

Neums of Three Notes. Torculus. Porrectus. Vocal exercise.
Neums and Syllables. Example Credo VI.
Latin Words and Sentences : several words treated like one long word. Exercises.
Kyrie eleison. Preparation. Preliminary exercises, study and rendering.
Undulating Rhythm : various kinds. Examples and exercises.
Vocal Exercises on Pressus and Oriscus.
Game of Transformations (Torculus and Porrectus). Questions.

CHAPTER VII. 97-116

Unifying effect of Rhythm. The Greater Rhythm.
Smallest Unit in Greater Rhythm : the Incise.
Several Incises form a Member.
Several Members form a Phrase.
Analysis of the Sanctus by Incises and Members.
Incises, Members and Phrases as indicated in liturgical books.
The Mora Vocis. Agogics.
The Double bar and the Asterisk. (Their meaning).
Scandicus and Climacus. Reading and writing exercises.
Vocal exercises on Scandicus and Climacus.
Game of Curves (on the Rhythm of an Incise).
Rhythmic dictation.
Latin Cadences : Simple and Redundant. Examples and exercises.
Study of the Gloria in Excelsis. Preparation. Exercises for the jubilus. Character of Melody and of Sacred Music in general. St Augustine describes jubila. Ambrosian Gloria, with chironomy, arranged in columns.
Exercise on Repercussions. Game of Melodic outlines. Questions.

CHAPTER VIII. 117-132

Difficulty of teaching liturgical melodies before invention of printing. Singing of barbarians.
Popes, Bishops and Councils of the Church maintain highest standards of art. Monasteries the centers of musical prayer.
Vocal exercises on Incises
Quilisma. Examples and exercises. Quilisma and Pressus. Vocal exercise.
Visualizing exercises.
Single Punctum between two neums, belongs to preceeding group.
Two Punctums between two neums form duplex group.
Responses at Mass, with chironomy and rhythmic pauses.
Asperges me, and psalm. Preparatory exercises : rhythm and liquescent note. Study of.
Vidi Aquam and psalm. The Symbolism of Water. Questions.
Diagram of the Mass.

CHAPTER IX. 133-139

Enlargement of Neums : Pes subpunctis, scandicus subpunctis, torculus resupinus, climacus resupinus, porrectus flexus. Examples and exercises.
Several neums placed close together.
Pressus of two neums. Examples and exercises.
Distribution of syllables and neums. Examples and exercises.
The Modes. Historic sketch : origin, development, characteristic marks. The Four Authentic Modes (11 notes each). The Four Basic Tones or Finals.
The Dominants. Division of the eleven notes into two modes, the higher and the lower.
Modes I and II. Diagram. Range, dominants, finals.
Mode I. Diagram. Comparison with minor scale.
Typical Phrases. Dictation and Ear tests.
Compositions to study, Kyriale, with preparatory exercises. Melodic and Symbolic Formuli.
Rhythm : Visualization of Incises.
The Phrases : Individual words sacrifice their melody. Reversed melody. Ave Maris stella with preparatory exercises. Questions.

CHAPTER X. 150-165

Fall and resurrection of Gregorian Chant.
Rhythm indicated by neums, lost when melodies placed on staff. Various causes which led to complete degradation of sacred music. Examples. Final restoration through studies of learned men, particularly monks of Solesmes, and action of Pope Pius X.
Neums of 4 notes, (5 pulsations).
Neums of 5 notes, (6 pulsations). Placing of the ictus.
Neums of 6 notes, (7 pulsations). Placing of the ictus.
Vocal exercise on Pressus and Quilisma.
Visualization exercise (development of a figure).
Mode II. Diagram. Dominant and final. Typical Phrases.
Compositions to be studied, Kyriale.
Symbolic and Melodic Formuli.
Latin Words : give up natural rhythm for sake of phrase. Examples.
Time Words and Rhythmic Words. Examples and exercises.
Rhythmic Groups and Time Groups. Examples and exercises.
Visualizing Exercise (Incises). Questions.

CHAPTER XI. 166-177

Salicus. Compared with Scandicus. Examples, exercises, vocal exercises.
Mode III and IV. Diagram, Range, Dominants, Final.
Mode III Diagram. Typical Phrases. Compositions to be studied, Kyriale. Symbolic and Melodic Formuli.
Visualization exercises (Member of two incises).
Latin Words. Place of Secondary Accents (on alternate syllables counting backward from principal or tonic accent). Place of Ictus (counting backward two by two syllables from last ictus). Result : in Spondaic cadences, ictus and accents alternate; in dactylic cadences they coincide.
Vocal exercises on Spondaic words of various length, with drill on all vowels and consonants. Questions.

CHAPTER XII. 178-194

Mode IV. Diagram. Dominants, ancient and modern.
Examples. Typical Phrases. Symbolic and Melodic Formuli. Compositions to be studied, Kyriale, with preparation.
Study of Credo I with diagrams of form. Whole Credo arranged in columns under formuli.
Latin Words and Phrases. Relation of accents and ictus. Dactylized Spondees. Exercises. Effect of length at cadence on relation of accents and ictus throughout whole word. Exercises.
Vocal Exercises on natural spondees versus dactylized spondees; words of various length, with drill on all vowels and consonants. Questions.

CHAPTER XIII. 195-204

Mode V and VI. Diagram. Range. Dominants. Final.
Mode V. Diagram. Comparison with major scale.
Typical Phrases. Compositions to be studied, Kyriale, with preparatory exercises. Symbolic and Melodic Formuli. Alleluia, Lapis revolutus est.
Latin Words : rhythmic effect of length added to any syllable (retroactive). Will change relation of accents and ictus in all preceeding syllables. Exercises. Battle of accents and ictus. Questions.

CHAPTER XIV. 205-216

Mode VI. Diagram. Dominant. Final. Typical Phrases.
Ave Maria. Homo quidam. Ubi caritas. Ecce lignum crucis. Ave Regina caelorum. Regina caeli laetare. Compositions to be studied, Kyriale, with preparatory exercises. Symbolic and Melodic Formuli.
Latin Phrases. Each word rhythmically treated.
All syllables treated like one long word.
Examples and exercises.
Melody dominates words : fixed melodic type or formula. Example.
Exercises for shifting freely the relation of accents and ictus in phrases. Questions.

CHAPTER XV. 217-234

Modes VII and VIII. Diagram. Range. Dominants, Final.
Mode VII. Diagram. Comparison with major scale. Typical Phrases. Compositions to be studied, Kyriale.

Symbolic and Melodic Formuli.
The Melodic Accent. Various form (when embodied in phrases). Examples of each. Diagram of all.
Interplay of accents and ictus in Lauda Sion and Ave Maris stella.

CHAPTER XVI. 235-251

Mode VIII. Diagram. Dominants, ancient and modern.
Typical Phrases. Compositions to be studied, Kyriale. Symbolic and Melodic Formuli.
The Eight Modes. Review. Diagram of their dominants and finals. Melodic Formula for memory. Game of Find the Dominant.
Transposed Modes. Examples and exercises.
Visits between the modes (equivalent phrases).
Study of the Agnus Dei. The Lamb of God in the Old and New Testaments.

CONTENTS OF CHAPTERS 252

GENERAL INDEX 257

GENERAL INDEX.

Pages

ACCENT, Latin. A melody . . . 4, 5, 6, 8, 9
Golden epoch of Gregorian Chant. 65-66
In cadences 65-69
Lifted on undulation 33-38
Various forms. 222-231
Tip-top 222
Step-down 223
Prepared step-down. 224
Postponed step-down 224
Springboard 225
Climbing. 226
Principal 227
General 228
Diagram of melodic accents . . . 229
Exercises 230
In relation to Ictus 49, 171-176, 188-194, 199-204, 211-213, 231-234
Battle of accents and ictus . 202-204
Exercises in placing accents . . . 172
Exercises in placing ac. and ictus . 173, 189, 190, 194-195, 201, 215
Interplay of accents and ictus in Lauda Sion 231-234
Secondary 171-174, 175-176, 188-190, 193-194, 199, 202-204
Controled by tonic accent. . 211-213
Tonic 5
Controls secondary accents . . . 199-204, 211-213
Attracts dynamics 63-64, 84-85, 101, 227-228
Of phrase 97-99, 227-228
Exceptions in case fixed melodic formuli. 213-215
Game of melodic outlines 116
AGNUS DEI. Mass X 180-182
Mass XVII. 197
Mass. XVIII 247
Preparation for 247-251
AIX-LA-CHAPELLE. Council of 118
ALLELUIAS 157, 169, 170, 180, 197, 205-206, 210, 220-221, 235-236
Lapis revolutus est 198-199

Pages

AMBROSE, Saint 109-111
ARSIS. Source of life, energy, lift. A beginning 7-9
More than one in succession . . 16-19
Curled 92
Undulating. 33-38, 90-92
Assumed silent arsis 20-21
Place of, in words of two syllables 13-15
ASPERGES ME, and psalm 128-129
Preparation for 126-129
Symbolism of water 129
ASTERISK, its meaning in liturgical books. 102
AUGUSTINE, Saint. 2, 111
Definition of rhythm 10
Description of jubila 112
Purpose of Sacred Music. 117
AVE MARIA 206
AVE MARIS STELLA 148-149
Preparatory exercises 147-148
AVE REGINA CAELORUM 209
BAR. Quarter 100
Half 101
Full 101
Double 102
BENEDICTINE MONKS. Singing of divine office 1
Copying and preserving manuscripts. 118
of Solesmes: Placing rhythmic signs. 49
Method of singing . . 118
Work for restoration of Chant 153
BONIFACE, Saint 2
CADENCES. Spondaic . . 63-64, 65-66, 68-69
Dactylic 63-64, 67-69, 188
Dactylized Spondaic 188-194
Simple 105-106, 108
Redundant. 105, 107-108
CHARLEMAGNE. Schools of sacred music. 2
CHIRONOMY. Game of. 18, 19, 41
CLEFS, in Liturgical books. 27
Melodic effect of. 28
Moveable 29
Indicate relative, not absolute pitch . 27

Pages

CLIMACUS. 26, 102-104
CLIMACUS RESUPINUS 134-135
CLIVIS 26, 59-60
CREDO I. 180, 182-188
Historic sketch 182
Plan of 183
Melodic formuli with words . . 184-187
CREDO VI. Accents in relation to melody .82-83
CRESCENDO, *(See Arsis, also Dynamics).*
CURLED ARSIS, *(See Arsis).*
CURVES, Game of 104
DECLAMATION, Musical . . 1, 67, 123-126
DIMINUENDO, *(See Dynamics, also Thesis).*
DOUBLE BAR *(See Bar).*
DOUBLED NOTES 30-31
DYNAMICS. Indicated in books by chironomy and modern musical marks. 23
In relation to accent 5, 6, 101
Ictus independant of 51
Rhythm independant of 13-14
Belongs to Greater Rhythm of phrase.98-99
Unifying influence of 100
ECCE LIGNUM CRUCIS 209
ECCE NOMEN DOMINI 23
FLEXE, in Recitation Formuli. 68
FORMULA, Recitation. 65-69, 70-73
And Tonic accents 83-84
FORMULI FOR THE EIGHT MODES, Symbolic and Melodic.
Mode I 146
Mode II. 158
Mode III 170
Mode IV 180
Mode V. 198
Mode VI 211
Mode VII 221
Mode VIII. 237
FULL BAR *(See Bar).*
GAMES. Battle of Accents and Ictus 202-204
Chironomy 18, 19, 41
Curves 104
Find the Dominant 238-239
Transformations . . . 53, 76, 77, 96
Melodic outlines 116
GLORIA IN EXCELSIS.
Ambrosian 88-89, 113-115
Preparatory Exercices, and study. 109-111
Character of music 111

Pages

Mass IV. 180-181
Mass III. 236
Mass IX. 221
Mass XI 158
GLORIA PATRI, at Introit
Mode V 31
Mode IV 59, 180-182
Mode VI 59-120
GREGORIAN CHANT. Official music of the Church 1
Simplicity of interval 4
Spread of 2
Schools of 2, 117
Rendered by barbarians 117
Rendered by the Monks 118
Fall and Resurrection of . . . 150-153
GREGORY, Pope Saint. Dream of (Frontespiece) 1
Dictating melodies 2
Difficulties in spreading chant . 117-118
Schools of sacred music 2, 25
Teaching children 117
GROUPING OF NOTES 10, 11, 47, 48
Duplex groups 9, 11, 46
Triplex groups 10, 46
Rendering of groups 47
Rhythmic groups and Time groups. 162-164
HALF BAR *(See Bar).*
HOMO QUIDAM 206
ICTUS or Rhythmic Support 48
Character of 47, 48, 50
Place in Simplex Time. 48
Place in Complex Time 48-49
Place in groups of more than 6 pulsations 154-155
Necessity of ictus every second or third note 50
Indication of ictus in Solesmes books. 49
Indication of ictus in modern music. . 49
Light 51
Heavy 51
Length attracts ictus 50
Game of Transformations . . . 53-54
ICTUS in its relation to Accent . 49, 171-176 188-194, 199-204
Battle of Ictus and Accents . . 202-204
Interplay of ictus and accents in Lauda Sion 231-233
Interplay of ictus and accents in Ave Maris stella 233-234

Pages

ICTUS in its relation to Words. *(See Latin words and Latin phrases)*

INCISE *(See Rhythm)*.

JEROME, Saint. Profane music in Church. 111

KYRIE ELEISON Alme Pater, Mass X . . 143
Altissime 197
Cunctipotens, Mass IV. . . . 143-144
Deus sempiterne, Mass III . . 180-181
Fons Bonitatis, Mass II 170
Jesu Redemptor, Mass XIV 236
Mass XIV 170
Mass XVII 210
Missa pro defunctis 210
O Pater excelse 236
Orbis factor. 88-89
Preparation for. 87
Preliminary exercise and study . 88-89
Pater cuncta, Mass XIII 236
Rex genitor, Mass VI 221
Stelliferi, Mass XIII 143-144
Te Christe Rex 236

LAPIS REVOLUTUS EST 198-199

LATIN CADENCES *(See Cadences)*.

LATIN WORDS. Melody 4, 5, 6, 62-64, 171-177 222-227, 229
Rhythm 13, 62-64, 188-194
Melody and rhythm. . 14, 15, 33, 38, 39, 63, 64, 171-177
Time words. 160-162, 202
Rhythmic words 160-162, 202
Melodic sacrifices for phrase. . 146-148
Rhythmic sacrifices for phrase . 158-160
Secondary accents 171-174, 175, 176, 189-194
Retroactive effect of length added to a syllable 188-194, 199-204

LATIN PHRASES . 32-40, 65-69, 84-86, 90-92, 106-108, 146-148, 158-162
Each word rhythmically treated 211-213
All syllables treated like one long word 211-213
Melody dominates words 213-215
Principal accent 227
General accent 228
Dynamics increase to accent of phrase 98-99, 227-228

LIQUESCENT NOTES 55-56, 127-128

MASS, Diagram of 132
Responses at 122-126

MEDIANT in Recitation formula 68

MELODIC FORMULI OF MODES *(See Formuli)*.

Pages

MELODIC OUTLINES, Game of 116

MELODIC TYPES OR FORMULI . . 213-215

MELODY DOMINATES WORDS 213

MELODY OF LATIN WORDS *(See Accent)*.

MEMBER *(See Rhythm)*.

MISSA PRO DEFUNCTIS
Introit, Requiem 210
Kyrie 210
Tract 237
Communion 237
In paradisum 221

MOCQUEREAU, Dom André
Introduction . . . . . VII-XII
Picture 151
Exercises 52, 103, 115, 118, 153, 174-176, 191-192
Rhythmic principles (Preface) XVII, XIX

MODES, The Eight Gregorian scales.
Origin 138
Characteristic features. 139
Four basic tones, or finals 139
Dominants 140
Diagram of dominants and finals . . 237
Game of Find the Dominant . 238-239
Melodic formuli to memorize dominants and finals of the 8 Modes . 238
Melodic and Symbolic formuli *(See Formuli)*. . . . . .
Transposed Modes 240-244
Visits between modes (equivalent phrases) 245

MODES I and II Diagram 140

MODE I 141-146
Diagram. 141
Comparison with minor scale . . . 142
Compositions to study and preparatory Exercises. 143-144
Ear tests. 143
Symbolic and Melodic Formuli . . 146
Transposed 240-241
Typical Phrases 142-143

MODE II 156-158
Diagram. 156
Dominant and final 157
Symbolic and melodic formuli . . . 158
Compositions to study 158
Typical Phrases 157-158

MODES III et IV.
Diagram 168
Dominants (ancient and modern) . . 169

Pages

MODE III. 168-171
Diagram 169
Dominants and final 169-171
Symbolic and Melodic Formuli. 170-171
Typical Phrases 169-170
Compositions to be studied . . . 170
MODE IV 178-182
Diagram. 178
Dominants and final 178-179
Symbolic and Melodic Formuli. . . 180
Typical Phrases 179-180
Compositions to be studied . . . 180
Transposed 243
MODES V et VI. . . . . .
Diagram 195
Dominants and final 195
Transposed. 244
MODE V. 195-199
Diagram. 195
Comparison with major scale . . . 196
Symbolic and Melodic Formuli. . . 198
Typical Phrases 196-197
Compositions to be studied . . 197-198
Lapis revolutus est 198
MODE VI. 205-211
Diagram. 205
Dominant and final 205
Symbolic and Melodic Formuli. . . 211
Typical Phrases 205-206
Compositions to be studied 210
Ave Maria 206
Ave Regina caelorum 209
Ecce lignum crucis 209
Homo quidam 206-207
Regina caeli laetare. 210
Ubi caritas et amor 207-209
MODES VII and VIII.
Diagram. 217
Dominants 7 finals 219
MODE VII. 217-221
Diagram. 217
Comparison with major scale . . . 218
Dominant and final 219
Symbolic and Melodic Formuli . . 221
Typical Phrases 219-220
Compositions to be studied . . . 221
MODE VIII 235-238
Diagram 235
Dominants and final 235
Symbolic and Melodic Formuli . . 237
Typical Phrases 235-236
Compositions to be studied . . 236-237

Pages

MORA VOCIS *(See Pauses)*.
NEUMS 25-26
Of 2 notes 59-62
Of 3 notes 79-82, 102-104, 119
Of 4 notes 153
Of 5 notes 154
Of 6 notes 155
Combined with syllables 82-83
Combined with Punctums . . 74-75, 121
Fused (Pressus) 135-137
Last note lengthened 93
Prolonged by adding punctums (Subpunctis) 133-134
NOTATION
Without lines 25-26
With lines 26-27, 150-151
PANGE LINGUA GLORIOSI 170
PATRICK, Saint : The Breastplate of . . 170
PAUSES (Mora vocis) 101
PES *(See Podatus)*.
PES SUBPUNCTIS 134
PHRASE *(See Rhythm)*.
PIUS X, Pope 2, 117, 153
Picture of 153
PODATUS (Pes) 26, 59-62
PORRECTUS 26, 81-82, 94, 96
PORRECTUS FLEXUS. 134-135
PRESSUS 75, 94, 95, 136-137
Game of Transformations (Pressus) . 76
Vocal Exercise (Pressus and Quilisma) 155
PUER NATUS IN BETHLEHEM 42
PULSATION.
Elementary time unit (within the group) 47
Group unit (within the rhythmic wave) 97
PUNCTUM. The single note 25, 30
Between two neums . . . 74, 75, 121
QUARTER BAR *(See Bar)*.
QUILISMA 119-120
Vocal Exercise (Quilisma and Pressus) 155
Vocal Exercise (Quilisma and Salicus) 167
RECITATION *(See Formula)*.
RECITING TONE 66-68
REGINA CAELI LAETARE 210
REPERCUSSION, Exercise 115

Pages

RESPONSES AT MASS. 122-126

RHYTHM.
Its nature (movement). . XVII-XVIII 7-10, 11, 45, 96
Acquired through muscle sense . XVII
Simple Rhythmic Wave . . 8, 9, 10, 17, 45, 46, 47
Composite Rhythmic Wave . . . 15, 16, 17, 18, 32, 33
Beginning to sing in middle of rhythmic wave 20, 21

RHYTHM, the Greater 97-100
Incise (the smallest unit in Greater Rhythm) 97-100
How indicated 100
How rendered 101
Member 99-100
How indicated 101
How rendered 101
Phrase 100
How indicated 101
How rendered 101
Exercises in visualizing Incise . . . 145, 164-165
Exercises in visualizing Member . . 171
Game of Curves (Incise and Member). 104
Rhythmic dictation 104

RHYTHM, Undulating 33-37, 90-93

RHYTHM AND TIME . . XVII, 45, 46, 47, 97

RHYTHM OF WORDS English and Latin. 13, 14, 37, 38
Spondees 15, 33, 62, 63 64, 173, 174-176, 188
Dactyls 38, 62, 63, 64, 173, 188
Dactylized Spondees 188-194
Words modified for sake of phrase . 146
Effect of length added to syllable. 199-203

RHYTHM OF PHRASES . . . 32, 33, 39, 40
Spondaic cadences . 14, 15, 22, 35, 36, 38, 39, 65-66, 68, 69, 212
Dactylic cadences . . . 67, 68, 69, 212
Several words treated like one long word 84, 85, 211, 212
Rhythmic dictation (Incises). . . . 104
Ear tests. 19, 41
Vocal exercises 8, 9, 10, 15, 17, 18, 31, 52

SACRED MUSIC, Its character and function XIII, XIV, XV, 4, 153
Council of Trent 111
Degradation and restoration. . 150-153
Saint Ambrose 111

Pages

Saint Augustine 111-112
Saint Jerome 111
The singer of sacred music 118
Various forms used by the Church. 111-112

SALICUS 166-168
Vocal Exercise (Salicus and Quilisma) 167

SANCTUS, Mass IV 58-59
Preparation and preliminary exercises. 54-56
Analysis 100
Form of (Greater Rhythm) 99
Application of mora vocis 101
Mass XI. 158
Mass XVII 197

SCANDICUS 26, 102, 104
Compared with Salicus 166

SCANDICUS SUBPUNCTIS 134

SCHOOLS, of Sacred Music 2, 25

SINGLE NOTES (*See Punctum and Virga*).

SOLESMES (*See Benedictine*).

STAFF (4 lines) 26-27
Neums transfered to staff, and rhythm lost. 151

SYMBOLISM OF WATER 129-131

SYMBOLIC FORMULI OF THE MODES (*See Formuli*).

TE DEUM LAUDAMUS 170

THESIS. An ending, a downward droop. Moved by borrowed momentum of arsis. 7-9
In words of two syllables (Spondees). 13-15
More than one in succession . . 16-19
Beginning on thesis with assumed silent arsis. 20-21
Undulating thesis 33-38, 90-92

TIME (measure) in relation to Rhythm. 45-46
Simplex Time (one pulsation to arsis and one or two to thesis) . . 45, 46, 50
Complex Time (more than one pulsation to each arsis and thesis). 46, 47, 50

TIME WORDS (without ictus on last syllable) 160-162, 202

TIME GROUPS (without ictus on last note). 163-164

TORCULUS 26, 79-81, 94, 96

TORCULUS RESUPINUS 134-135

TRANSPOSED MODES (*See Modes*).

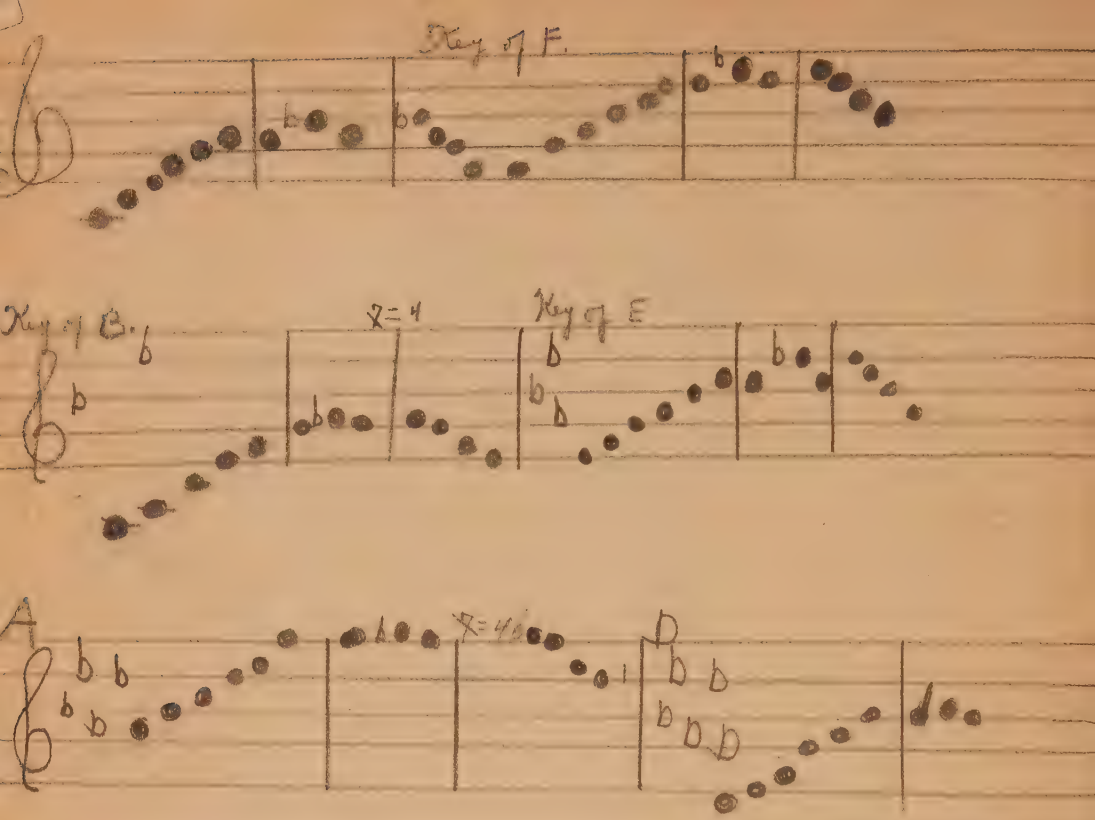
TRENT, Council of 111

Pages

TYPICAL PHRASES OF THE EIGHT MODES.
Mode I 142-143
Mode II. 157-158
Mode III 169-170
Mode IV 179-180
Mode V 196-197
Mode VI 205-206
Mode VII 219-220
Mode VIII. 235-236
UBI CARITAS ET AMOR 207
UNDULATING RHYTHM *(See Rhythm)*.
VENI CREATOR SPIRITUS 237
VERBUM SUPERNUM PRODIENS 237
VIRGA 25-30
VIDI AQUAM and Psalm. . . . 130-131, 236

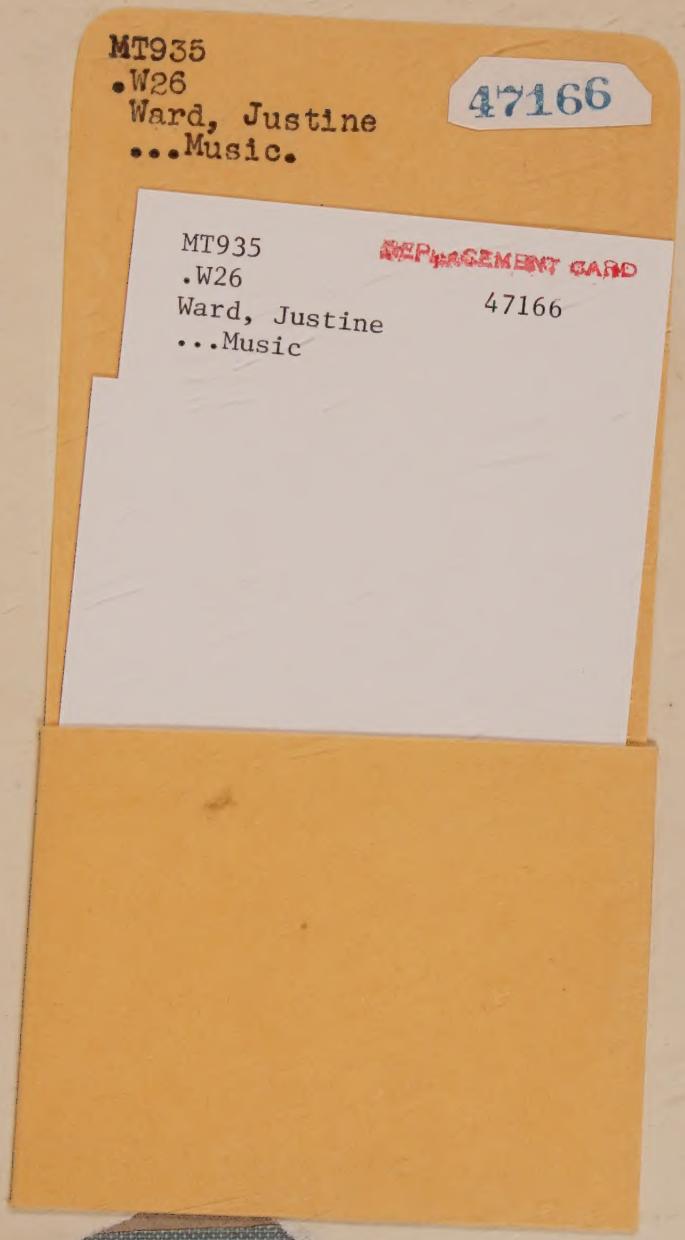
Pages

VISUALIZING EXERCISES (Incises and Members) 120, 145, 164-165, 171
Development of a figure 156
VOCAL EXERCISES, (Rhythmic with chironomy) 6, 8, 9, 10, 15, 17, 18, 20, 21, 22, 31, 38, 52, 63, 64, 84, 85, 88, 118, 174-176, 191-192
Undulating rhythm . . 33, 35, 36, 38, 39
Repercussions 115
Jubilus 109
Liquescent note 55, 56, 128
Pes subpunctis 134
Podatus 61
Pressus and Oriscus 94
Quilisma 119
Quilisma and Pressus . . . 119-120, 155
Salicus and Quilisma 167
Scandicus and Climacus . . . 103-104
Torculus and Porrectus . . . 80, 81, 82

Printed by the Society of St John the Evangelist, DESCLÉE & Co., Tournai (Belgium). — 5355

Key of F.
Key of B♭
Key of E♭
A
D

Date Due

DEC 1 7


MT935
.W26
Ward, Justine
...Music.
47166
MT935
.W26
Ward, Justine
...Music
REPLACEMENT CARD
47166